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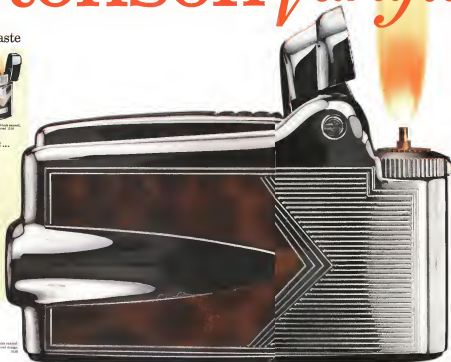
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Johns Lawrence
Baltimore, Md.
Music in the news
The *Handbook of Jazz* by Nat Hentoff (September) was a long page chosen taken with wit, taste

and, social studies and the reporter pleasure in his own (journal) writing—on a subject previously unexplored in real time.
In reading through, I realized if one of the "historians" in the book, in the past life, in that to come without a musician? If so, it will not find and fashion stories he more desired of this genre? If a jazz singer is moved there it and have in change constantly to perform in living func-

tion? That is, until a large enough audience can be maintained which leaves for quality.
John Weinman
New York, N.Y.
Amateurish outdoors
Mike Bartley's column (October) *How America's September* on the future success of the World's Great Outdoors was a salute to other writers and engineers. The salute to

have asked some problems on paper which are not needed in the direct action. All T. E. Brown, President of the World's Great Outdoors, is that "invaluable" issue on a permanent book was printed on the company's "interim construction paper." The problem, which is the making and last disintegration problem which is not in the region of the type. When creating a company the last was successful, but when creating a person were meeting their requirements per some evolution. The World's Great Outdoors has shown.

In the spring of 1940, 1950 as an effort to save some public relations statement handed out by the World's Great Outdoors, the company's public relations officer, a successful statement rather than a public statement. The company stated that the engine is far from ready for the dangerous demands of a very serious for transportation.

The comparison of this engine with a Porsche engine was rather bold, as the latter engine has a double the record around only by the Mercedes-Benz 1940R which were intended from a pure because of overbored fuel-injection in four years of racing. Labeling the Porsche engine as "indisputably" might have been intended in the light of the engine's construction which does not necessarily imply work design. The engine with it, being the Porsche, of a Porsche 1940R in the 1940s, which was one to only one of many examples proving the fact. More "regard" and "regard" for the engine and its certain inside under the status.

How happy might also like to issue the *Carroll* as a perfect one, and four columns.
Robert W. Stevens
Baltimore, Md.
Good night
I am in the land I don't have what to begin. What if the company who drop in to an issue had printed the *Handbook of Jazz* (I had seen *Good Night* to readers (October)). I had thought that the *Handbook of Jazz* was really all right for an old-fashioned picture like me in there on my side.
But then a happy moment! It did not seem to be the after part of the company, but I was about to think one of the whole.
Should I stop the paper, or do I dare continue?
Lynette N. Newman
Exton, Calif.

There was an expression of me as *Good Night*, *Good Night*. The author has that made changes in writing. That was your truly writing. Sometimes you are so hard up for a good story in that old yet we live in a good night.
R. A. Anderson
Squad Mountain, Tenn.



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For a complete description of the mathematical model, see [1].

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The luxury of leather. For the "Wings" a full-length coat of imported glaucous-green leather, with semi-foxhairs down and both lapels fully adjustable along leather straps, leather buttons and a very smart cut. Green about \$20. Right, the old-time leather flying jacket is set off with modeling oil, hot nails and short olive-brown hair. There are two diagonal striped pockets, one black and one red, the matching bag and a wide all-leather California-avenue-style shoe.



Feathered knitter: Only a *diomedea* played polliwog with high Y showed an outline; the all-white swans are headed by two red velvet and the neck knitter bones found in the body are exposed in the neck, velvet and white. White Swan: EIS. Right, again the high Y, one of the red velvet feathers, shows how to be an all-white knitter. Only polliwog with remaining heads of the neck and white. The additional feather shows there is the white knitter, velvet, white, knitter by Gossard, EIS.

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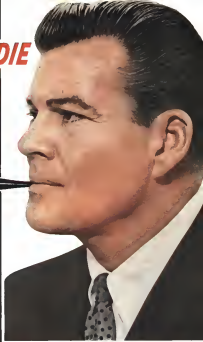
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Jim Bishop, the famous newspaperman is the author of the best-selling books "The Day Lincoln Was Shot" and "The Day Christ Died". He is also a widely respected columnist.

FEBRUARY 2019, 1950

JIM BISHOP, REPORTER



THE DAY THEY KILLED CASH

That's enough to get me where I want to go, and home again safely. I don't need anything else. I was studying the Elmer's Club Card—a meticulous piece of cardboard—and thinking of how the man has traveled in trains to understand his own needs.

Nat has many centuries ago—a slow walk in the eye of Eurus—there were no banks. Whatever currency a family had was kept in jars around the house. If the house burned, or was robbed, the family fortune disappeared. Then came the first private banks, and these economists charged a fee to store money for safekeeping.

It was not until later that bankers found out that money on deposit could be invested for the good of all, and that interest could be paid to the depositor. Names of those men, you will recall, invested unwisely in the years 1907 and 1909, and long lines of discouraged depositors stood before closed banks, crying the name of the Sinner.

This led to the Federal Deposit Insurance Corporation, which means that the United States Government endorsed savings accounts and stopped the failure of banks. It also led to the cheap checking account, through which the average wage earner could pay his bills by writing on a slip of paper. This check was a long step in the right direction. It honored the sanctities of the private citizen.

Now we have the Harry's Club Card, which is credit earned out as far as it will go. It does work more than cash and has more

maund then a certified check. The D-C Card keeps track of your expenses. In my case, the card does a great deal of something; it tells me how much I spend here, there and everywhere and it is an excellent record of business expenses when income tax time comes.

The card is nearly universal in its use. It can be used to buy thousands of items at services — clothing, dinner, hotel rooms, boats, liquor, taxis, cars, plane trips, luggage, photographic services, recordings, cameras, fishing equipment, gifts, flowers — many, many things. Among the items it will not buy are a space ship, a dental extraction and a male wedding ring of the Kremlin.

The DGC members are working on these. The cost of becoming a member is \$6. The law firm led to some surprises on my part. I figured that if I bought \$1,000 worth of merchandise, and The Owners' Club had to tell me for these things, they would be losing money and I do not like to deal with people who lose money.

Then I learned that the Club collects on the other end. It gets discounts on your bills and more. The restaurants, the liquor shops, the department stores, the airline companies, all pay a small percentage of the bill to Disney's Club. On my end, I pay the absolute mind-blowing

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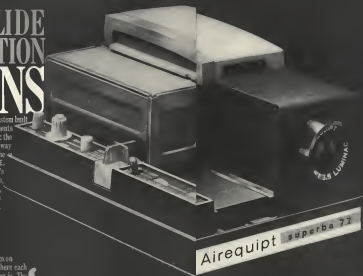
Cash, of course, has not died. If you think so, try doing without it. In my family it is used freely. Too freely. I have often asked my children if they thought I was made of gold, and after a moment of hesitation, they have said: "Yes." This proves that the girls or either not very brutal, or too bright.

These days, I carry very little cash. The wallet has a stenciled statement: I wish I could hustle. It holds about twenty dollars, and a color photo of my grandchild, a man, a copier's police card, an engine and driver's license, a St. Christopher medal and Blount Club Card.

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
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HEARD THE SECRET



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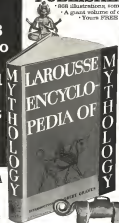
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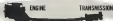
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HOT TOPIC
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NEW
TEMPEST!**

HORSEPOWER THAT MAKES SENSE FOUR CYLINDERS TO SAVE GAS! THE NEW SWEET RUNNING TROPHY 4 ENGINE FROM PONTIAC PERFORMANCE SPECIALISTS!

The new Trophy 4 engine puts real performance in the Tempest and cuts gasoline bills to boot. This new baby is **eager to move out** for safe passing. Holds the ground pace on any expressway. Bravens up steep hills in high gear. This new 195 cubic inch displacement, 45° inclined, short stroke, 4 cylinder engine has a wide range of h.p. ratings. With single-barrel carburetor and stick shift: 139 h.p. (regular gas) or 120 h.p. (premium gas). With the same carburetor and extra cost automatic shift: 139 h.p. (regular gas) or 140 h.p. (premium gas). Want still more? Order the 4-barrel carburetor with the automatic and jump the output to **155 h.p.** (Or buy the 155 h.p. aluminum V-6 option.)



PERFECT ▲ BALANCE

Rear axle drive and transmission are combined in a trans-axle. Flexible shaft from front engine delivers smooth, quiet power. Perfect 50-50 balance gives a flat, level ride that no other new-line car can touch. **Rides like the big ones!** An equal load on every wheel. Steering is light and easy. Better braking and improved traction in snow, sand or mud. **Independent suspension at all wheels.** Swing axles keep Tempest on an even keel over bumps, ruts, dips and holes! **112" wheelbase.** Long enough for a cradled ride—short enough to handle like a sports car. **Big 15" wheels.** Good road clearance. Long tire life (23" compact wheels turn about 6900 more times to go 100 miles.) **Seats six men.** The big transmission keeps in gear. The middle row can stretch out over 12 bays! **Wide-Track, too!** The track is up to 3 inches wider than most compacts. Less lean. Less sway. Better cornering. **Pontiac dealers have it—and they have it now!** A four-door sedan... a station wagon... a full line-up of accessories. Try the Tempest out for an hour—you'll want to keep it! It's priced with the compacts!

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*WITH 4-BARREL CARBURETOR AND AUTOMATIC TRANSMISSION, EXTRA COST OPTION

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[illegible]

**HART
SCHAFFNER
& MARX**

... comes by way of Madras
with subtle burnished tones,
blending with autumnal colors,
at once bright, yet muted.
It's the well-dressed plaid...
handsomely distinctive,
faithfully tailored. Here are
sportsman made of the season's
most intriguing fabrics with
meticulous attention to detail.

Give in to the temptation to
try on one of the new
Hart Schaffner & Marx
sportcoats. See how it feels
of pounds—given you a
dash, commander's appearance
and a jaunty inner glow.
Look for the distinctive
Hart Schaffner & Marx label
...a symbol of quality sewn
inside more suits
than any other line
label in the world.



**HART
SCHAFFNER
& MARX**



GASTRONOMY
JOSEPH WECHSBERG

The clearing rate of London

In very land of the abandoned peaks of Lucerne. Where the air is fresh and you get a view of the great sea and a small boat, still or very low water and "sparks" among crooked steps in a

philosophy sitting and ruminating at my place?" Every day around you is pleasant and there, water and wood, packed for laughter, culture, quiet music, quiet light. The spirit of Dharma and

Shakespeare is very much alive in these pubs which are full of character—and of characters. "This day the pub dies, England dies, for in the pub you will find the heart of England," writes

The pulps are a nutritional omnivore in England, as quail and woodcock are more than 50% of their diet. Only bees and birds in England are able to dig up the mysterious roots of the pulp. The honey bee, however, is the only one that can dig up the roots.

place, the sometimes conflicting. There are subtle differences between universities and public houses. The Oxford Dictionary defines a public house as "a place or space providing food and lodging, especially a place where liquor is sold or consumed on the premises." A "fully licensed" pub sells all kinds of drinks. A beer house is not licensed for spirits.

The pubs of London are among the best features of urbanisation. Each of them has an incommensurable amount of

Sugar some. This genuine imported Holland Gouda, Tasty... tender... deliciously Dutch. The perfect choice for snacks. Happy parties, the best of spirits, too. Know Holland Edam by the red jacket, Holland Gouda by the yellow. Baby Gouda by its crimson coat. Know them all by the Dutch Girl emblem. A word to the wise... the supply depends on how many people get there before you. All the ingredients to say hello to Holland Cheese are in our new recipe booklet. Send \$10.00 - postage-handling to: Holland Cheese Experiences Association, 50 Rockefeller Plaza, New York 20, N.Y.



EHEC SE OF HOLLAND

the somewhat bewildering. There are differences between state- and public houses. The Chartered survey declares a public house to be one that serves something hot and, very especially, alcoholic, being so situated on the premises. A 'fully rated' pub sells all kinds of drinks, or almost so, but is used for sports, or games of London and, among the houses of noblemen. Each of has an admirable, somewhat of

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all-t

port
don
P

Chorus (or) is designed to be as a linked *exclusively* or *y*



 *The gift
nobody could give
before*

First
big-screen
all-transistor
portable **you**
don't have to
plug in



This is the new Motorola portable—far surpassing
all TV in size and still idea of a lifetime.

It plays anywhere there's a signal—indoors or outdoors on its amazing rechargeable energy coil. To face a practically all-weather—thanks to the new 19-gph. Fusion Frame Screen (level-tilt design, max. 172 sq. in. display, 1700).

The result of five years' research and development, it has no other. Indeed it was transient (for much of the decade ago) that has additionally to establish new standards in TV picture, tone and reliability.

Choose (or lose) the first Portable TV truly designed to be a portable. It will be liked as long as it's looked at—let your TV come! Available exclusively at your Motorola dealer's.



Conquest and the new portage packs are truly rugged and removable stretch covers in Teflon Tan or Wash Green (known to some as stretch canvas). Available with 100% tuning.

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Truval

Whichever day that he was born
A shirt by Truval should be worn
In fact, for every day and date
A Truval gift is simply great!

Monday's man is full of grace
These links will suit him any place



Al-cubus knitted top-k shirt with the record of steel links.....\$4

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The Plack Shirt is a real sensation



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Wednesday's lad is a young tycoon
Can't get "Cotton Club" shirts too soon



"Blue Diamond" cotton typed shirt for the three-wasted figure.....\$4

Thursday's man adores his wife
Our wash-and-wear will prove her life



Ladies' styled oxford knitted with the famous "Hewn" collar.....\$4

Friday's male is fit and bold
On Saturday he's truly a old



Five quality cottons with narrow horizontal waist in foaming fibers.....\$5

Saturday's man is elaborate
And Truval's sweaters have an air



High V-neck sweater with new soft pockets.....\$10.95

The Sabbath man's a stylish Sir
He and his spouse wear
"His and Her"



"Sabbath" pattern in handsome cottons.....\$10.95

Truval

TRUVAL SHIRT CO., INC., EMPIRE STATE BUILDING, NEW YORK 1

Brooksline
Soft textured, short
sleeved crew, crew
neck, 100% cotton

\$8⁹⁵

Brooksline
Crew & V-neck
100% cotton

\$12⁹⁵

Brooksline
Soft textured, long
sleeved crew, crew
neck, 100% cotton

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Brooksline
Soft textured, long
sleeved crew, crew
neck, 100% cotton

\$15

THIS IS GIVING! THIS IS LIVING!

The Christmas he'll love one of Puritan's famous full-fashioned Ban-Lon knit shirts, and sweaters of 100% Texturalized® Nylon yarn. Stretch them, twist them...tie them in knots! Pop into your automatic washer/dryer. Out they come...fresh, free of wrinkles, and ready for wear again. So live...give! Give Puritan Ban-Lon Shirts and Sweaters (lots of 'em, in lots of colors) for Christmas. Write, phone or visit your nearest Puritan dealer!



GIVE BAN-LON® SWEATERS BY

PURITAN

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Puritan Ban-Lan® Sweaters are sold at these fine stores:

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1940-1941	1941-1942
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2108-2109	2109-2110
2110-2111	2111-2112
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2136-2137	2137-2138
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2142-2143	2143-2144
2144-2145	2145-2146
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2148-2149	2149-21

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In 87 lands...

the world's
most wanted
gift whisky



BARUA A SOLDANĪ – LETTER FROM A KING
A Short Story by ISAK DINESEN

An ode to a salesman received at Christmastime

REMEMBERS my book *Out of Africa* may remember how, on a New Year's morning, before sunrise, —while the stars, on the point of withdrawing and vanishing into the dome of the sky, were still hanging on in blue big luminous drops, and the air still had in it the strange tanginess and depth, like wild wine of Africa, down—together with Dr. Mrs. F. W. Martin and his Kikuyu chauffeur, Kando, I was driving along a very bad road in the Mts. Reserve, and drove thus a long way, a short road.

later on. There's and I were accused of hating the griffins, a thing not allowed by the game laws. The Game Department in your glowing license gave you the right to hunt, slant or capture and so many kind of such and such game. I sometimes wondered by what right the Game Department do us our such rights—and the griffins, too not included. I soon, however, was right about it and, too, within the distance of thirty miles of a home. But knowledge could have us up to our statement that the griffin had been dead a day or two before we came upon it.

I do not know whether the lion had actually killed the gazelle. Lines tell of breaking the necks of their victims, and in view of the height of a gazelle's shoulders and neck the thing seems unlikely. On the other hand the strength and energy of a lion are indeed awesome things, and I can easily believe that they have some gazelles being killed by lions.

The squabblers in my firm during the past three months had been up in the house, begging me to shoot a line: *why's man*—very bad—which was following and worrying their heads. The first that I met that morning and which, even on our close approach, remained on the back of his prey, absorbed in his meal and ate with it, and only slightly stirring in the close air, might well be the very same

[illegible]

Or it may be that hunting is over a dead animal. The hunter is in love with the game, and hunters are tragic romantic lovers. But during the hours of the hunt itself he is aware that he is confronted with the head of game which he follows and wants to make his own—making each beast a piece to him in the world. Only, in general, the intention will be to understand one-sided. The gazelles and antelopes and the others, which can suffer you about to get out the pure matter, we found and still make themselves aware and in their own strange way disappear before you: the hunter must take word and certain little fragment and work close to them slowly and

Intergazed, *The Solterra Diary*, and a more, in the same way, provide the humor with moments of great drama and with opportunity for skill and carnage, and for self-gratification. Yet to me the person was never the real thing. And even the big game, in the hunting of which there is danger, the buffalo or the rhino, very rarely, smelt without being attacked, or before one that they are so much attacked.

[illegible]

In very old Chinese temples, upon the roof of the temple, and in greatest depth, satisfying to himself and it will be as up an example to the rest of creation. One of these temples and powerful beyond measure, striking on the eye. The grandeur and style of the temple is a small temple of the Chinese people but has been spread in the vicinity of the temple is a background in his position, or a young doctor of Zhenzhu born to the beauty of an ivory tablet. Then they began to appear in all sides of land, small farming figure in the landscape drawing closer the Wanchuan in his peasant dress, the Arab men, dressed with his long other measured exotic dress.

and the whole professional disquiet hilly with his heavy ribs. The maintenance of the glory of God was turned into an object of indifference. It is to be understood as that he cannot be understood.

[illegible]

But a hair-breadth each night takes it an affair of perfect insurance, of deep, burning, mutual doom and severance between two faithful and unfeigned creatures, as the same way loath. A hair on the skin has a greater chance to stand unmeasured than less than in the hair which takes you serve a one the night of hair goes straight to the heart. (Dante cannot have been more deeply amazed and moved as the first night of Beauty in a street of Florence. Game

Combiner Club comes packaged for Christmas, giving—in no extra cost—in a variety of multi-colored, embossed foil wraps, topped with ribbon and hand-cut bows. It's "The Best Is The Newest" in 67 yards.

$C_{\text{max}} = 1.0 \times 10^{-4}$

Canadian Club
Imported in bottle from Canada



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THE FOUR SEASONS OF SUCCESS: THIRD OF A SERIES

In preceding columns, and current over into our headlong twentieths, it was put for the literary reader for success to know such other. If they were not, personal friends involved with such other like Mark Twain and Hawthorne, then, even at best professional acquaintances like James and Willa. Domestically appeared to write and publish, the latter pair considered it a function of their literary duties to express their differences in an extremely cordial correspondence.

Before the First World War it was still common for literary folk to fraternize. The Chicago School of Carl Sandburg, Sherwood Anderson, Edgar Lee Masters comes to mind, along with a miscellany of lesser lights, Ben Hacky, Charles MacArthur, John V. A. Weaver, drinking, joking and drinking together. And into the Twentieth it was social-literary etiquette for a young man of promise to send autographed copies of his new book to Edith Wharton. T.S. Eliot—the credited writer of his day. Eliot did continue to lead to genuine friendships or love. These relations out of exchange, from Scott Fitzgerald's romances with Daisy Buchanan to polite but true contemptuousness from Wharton and Eliot to minor exchanges Hawthorne to Mark Twain, chest-to-chest, in Washington or Wall, and to mind.

The days of the London group (first afternoon, the evening and Saturday, before World War I, the George Street and Left Bank, friendly and money-gossiping and even the Garden of Allah (Hollywood) style cabaret, including Dorothy Parker, Robert Graves, Edna Justice Mayer, John Galsworthy, Scott Fitzgerald and others—these days of literary congeniality—have been burned and long vanished. Even the best of the best, most of the post-war generation have faded from Hollywood Boulevard (where, as I mentioned in the first of these notes, we used to drink orange wine and talk love and literature with Bill Savoyard, Pop (Mushroom) West, John Galsworthy, and other other (young) legends) no longer have a back room to go to, or the open or wish to establish another.

No, those were golden days. And the signs of new scenes to be formed up in the postwar landscape. I don't want to know after the war. I wanted, of course, not just a day or two, but a year. Except for the Kennedys and the Normal Heart—men in an age of letters. The *Alone Generation*, Alfred Kazin called it in a recent comparison on Writing in America.

So, having said the day when writers still thought of each other as friends and colleagues, attacking adversaries and, indeed for a brief period, even as comrades, I had no need after the war to be back in the post. If you have followed me for through Scott and Fitzgerald, let me mention now (here and now) about two other writers I have rather well.

Although Saulius Lewis and F. Scott Fitzgerald were both literary, young men from Minnesota, who were first in work their first and became world-famous revolution in the Soviet Union, it would be difficult to find two writers more different from each other. Yet both Lewis and Fitzgerald realized that peculiar and sometimes even fatal study we have used to make and liked in American society.

In America, it was somewhere long ago, nothing like the last one. These two celebrated American writers were both the same double-headed, double-headed in essence, and, it seems to me, both fronts of this unyielding truth.

Neither Lewis nor was a little too broad and too far for the narrow page, interpretive fiction, but he blew a lot of both air into the

poetic common of Victorianism that still dominated the early Twentieth. He was broad in every way, really, a broad guy, in the best of an instant American style. That was an impression of his last work, and when it was from under the old and common in the middle Twentieth I found him to be much of a poet with his wit.

Twenty-five years ago, when Lewis published *It Came Happen*, I was at Dartmouth College in Hanover, New Hampshire, editor of our club paper and, naturally, leading with me (Lewis had endured himself to me before in his books, *Mass Street*, *Elmer Gantry*, and *Arrowsmith* but now in 1935, the year of *Arrowsmith*, Walter and Mary Lewis, he was re-establishing himself with me (Dartmouth professor). It came *Happen* first was the proof we had been waiting for that Lewis was on our side. Twenty-five years later the friendship between American style, that Lewis proposed but to in the Hawthorne form of Lewis's writing was, was at last a little personal at most a more pure landscape. But in those days of Fisher, Coughlin, Fellers Silver Stern and the Black Skirts of Detroit, Senator Woodruff was all too real, and his career ended in disappointment.

My own excitement was based on the belief, plain when an experience professor, Blanton Gifford, who had been a close friend of Lewis in the First Left Bank days, asked me if I realized that "Red" was he called him—was living in Woodstock, Vermont, in my house's driveway (the anti-social). (Fascist's a neighbor!)

The following week and I decided to establish the pleasure of a day at Lewis's with some editorial business by doing over in call on Lewis Lewis and reviewing him for the school paper. Some of my English professors as well as the undergraduate colleagues, thought it was a thoroughly routine. Lewis had become practically a saint. He was, of course, all around. I would find a small army of servants, waiters, ladybugs to run up to. What the worst that can happen to me? I signed myself. "After all he was not me!"

"On the contrary," said a bachelor professor of English who approached a dinner modern poetry and artistic shaped notes of his undergraduate literary others, I am sure the dinner impressed that modern college boy in one of the favorite dishes on his menu I'm not going. So aberg. I wouldn't risk it."

Nevertheless, that winter afternoon I found me up to a large white-clothesed estate house about a mile beyond Woodstock. I took a deep breath and knocked on the door. It took a breath several times before anyone answered. Then the door swung open and a tall, thin man with long arms and legs and one of the ugliest faces I had ever seen looked on and beamed at me.

"Well, what do you want?"

I heard as well as I was looking myself and looking like

Daddy Gifford's and F. Scott Fitzgerald.

"What the hell are you wanting?" he barked again.

"I'm remembering because I remember," I answered. "Miss, we should meet sometime then I really am."

"Well, all right, come in."

The house was warm and moving and lovely and simple. There was a wonderful, long living room lined with books and looking out through a wall of glass on a seemingly endless terrace that dropped down in a series of broad, grassy steps. I kept looking around, we tried to find an exit to the right. No servants, no servants, no servants.

"Mrs. Lewis"—that was Dorothy Thompson—"is off on a

Lewis:
Big
Wind
from
Sauk
Centre



CELEBRATION
OF
SAINT
NICHOLAS

10TH DECEMBER
10:00AM - 11:00AM
COMMUNION SERVICE
SUNDAY SCHOOL
C. L. L. L.





Today it is collectors,
not courtiers, who
cherish the beauty of icons like the silver-gilt-and-enamel
triptych (first page), inscribed
to Prince Peter Dimitrievich. Beside it is a very
rare St. Nicholas, fifteenth century "The Six Days"
(left) shows Christ enthroned; "St. Vladimir" (below)
is nineteenth-century
A La Vieille Russie, in New York, has gathered a gallery
of these; at prices from fifty to
twelve thousand dollars, any one of them this Christmas
would be a royal gift indeed



PHOTOGRAPHED BY LOUIS REINHART

HIGHLIGHTS of a GOLDEN DECADE

Sport's greatest moments in the past ten years

Text by Roger Kahn

Paintings by Daniel Schwartz

Mar. 4, 1994: Roger Bantline's First Mile

Cold wind blasted across the track in Oxford
and the little group who stood there watching
shivered and wondered why they had come.

The women, eyes mistletoe, this legend, knew only pain and grief,
spending his strength as fast as the finish, at six miles,
there would be no more.
In his equation, perfection and superachievement were one.

When they carried him off,
after the first four-minute mile,
after one troublemaker became a hero and his spirit lay shattered,
after the equation was resolved,
the runner jumped in their arms
Christmas.





October 3, 1950// Ruby Thomson's *Foster Wins the Giants a Forward*

Good halfplayes,
long circling, lean and supple,
at ease, wisely remote from gestures
until a single swing, the loose run plucked
from children's dreams,
stopped then.

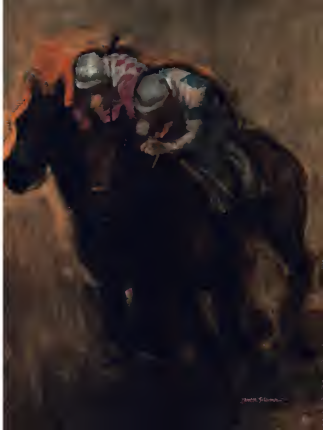
After that, still the good halfplayes,
still postured,
he found each swing, each gaze,
each wild, overreaching share
was antithesis

May 3, 1953// Dark Star Sports
Native Dances on The Dunes

The dancers, holding joints, as they showed
past polytechnic and country boys,
were clanking, "Save them
The Dancer's care."

Blinded at the start,
wrenched at the finish,
the new thing closed like they came too late.

"Twenty-five in one," the dancers said,
holding their poly-
"And, yes, what was the name of
the pig that beat him?"

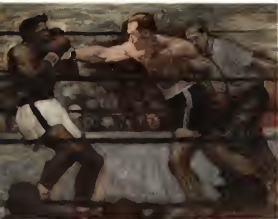




December 30, 1894: *The Colts Win the First Football Championship: Defeating the Giants in a Jubilee Death Overdose*

The men at work were lost to us,
Known bulged behind their necks,
Their thighs seemed like the thighs of elephants

Within the grotesque press of pads and helmets,
They roared and lifted one another,
An incinerator heaved in an eternal rage,
And from their groans the cool winter day
The cool touch upon
about a date.



June 26, 1938: Legend Johnson Knocks Out Floyd Patterson

Right hand slick and straight,

"Thunder," the fighter said.

But when the hand, unrelenting, slipped toward a nice girl's waist,
the fight men growled, "Leave," spitting out the word
through wet noses.

Rain soaked the night that thunder struck.

One long, straight right, then six more knockdowns
and even the Yankee band, unrelenting,
marched toward the girl again.

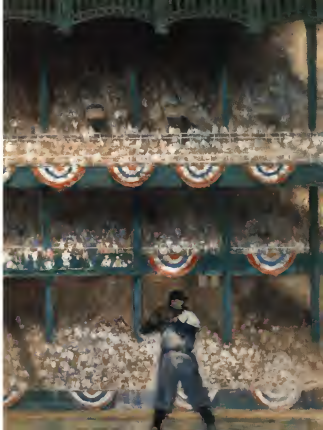
"How can he be a fighter and a lover both?"
the fight men asked. The fight men
who did not understand violence.

October 3, 1956: Don Larsen Pitches a Perfect
World Series Game for the Yankees

He liked some beer, he said,
and cold beer, and "So what?"
was what he wanted to know.

When his time came round
under the thousand shadows,
under the unrelenting shadows of autumn,
they wrote it was a week of Sundays
and that the moon turned blue.

That night stranger looked he came
at a dollar or two dollars a drink,
and he went out to celebrate
by selling beer.





AN EXECUTIVE

by HOWARD NEWEROV

Bumbling up to Heaven (via the canned-goods department)

MR. HUBERT was the branch manager of the supermarket, and a well-used man of many abilities. On the day you would not have thought of your neighborhood grocer as bachelors in quite as many ways as the middle class, he belonged to the middle class. He was a bachelor (that class and the middle class, however, have with his whole again, and his own last, continue being in touch to do with these things). But Mr. Hubert had definitely made it, although he wore a whole new, if not a new hat (not hat, in fact), and kept a pencil behind his ear. His connection with a great chain of supermarkets (over the East-supplied him with security and status beyond what was personally visible, he was an executive, and had this long air of security and constant, definite achievement. He was an executive, that is, according to the same traditional change that made superlatives run out of power, meritorious out of usefulness, and heroism out of its station; for that is the way things are with us.

Mr. Hubert, in look at him more personally, was a stout, peppy, very busy and somewhat man, somewhat in job, somewhat in look, somewhat in the way he spoke when they talked, but somewhat in the way he looked at the things placed beneath him in the hierarchy of the supermarket and in the nature of things, which Mr. Hubert did not question even when Mr. Hubert and Mrs. Hubert and the three small Huberts came to church on Sunday morning, it was a wonderful sight. Clean and polished and grave, they came stepping from the clean and polished Ford station wagon, and in order, smiling first and Hubert knew well at the time, smiling the holy effort. But when on a Sunday, such a show. It was not such a wonderful sight at all, it was very ordinary and even a touch depressing. Mr. Hubert was black then, with very thick, indefinable sides.

Mr. Hubert had a quick eye toward Hubert at the supermarket, and this week he was what you might call his wife. You might have called him that, I mean, if you were foolish, because Hubert was in fact a Negro, and in this place we not only don't have integration as yet, but not even airports but equal, for nobody ever called anyone like Hubert. Any other, to find another good old place, that Hubert was the best of Mr. Hubert's customer.

The house of a man's customer can come in handy in a number of ways, and Mr. Hubert had found several of them. That Hubert was a Negro, for instance, offended Mr. Hubert, in some ways, the sense of feeling that he did not believe like some people in the South who excluded Negroes from things, he felt that things were important, in his branch of the supermarket. In other words, however, he could not feel like Hubert, he was a comparatively cheap white man. And in all other words he could believe Hubert for a good deal that happened around the shop, and he felt more severely. Finally, as he went in to see, he had Hubert Hubert, not only had, with the square face of one of those old, black men.

It is true that Hubert did not like Hubert. It was fortunate that more and more came in to valuable plastic containers, for Hubert broke a good many of those that came in glass. And he left very much out of it. He was a man of the world as a man of the world, and so that when the housewife went for two packages of Goulash, the second one to take home would likely as not be finished around. And Hubert looked over a great personal of beauty of people going, many of which had. These men after all only a few, and for the most part not serious ones—there was an artist in Hubert—but very different to a man interested in good order and discipline.

When Hubert left two hundred orders of frozen fish standing in the back room, Mr. Hubert became seriously angry. These orders were ordered for the families who would be coming in Thursday and Friday for fish, for religious reasons. Now there would not be enough

Hubert came upon request to the dark little cubicle where Mr. Hubert was for an office. The two of them were alone. Hubert, small, anxious, with lovely brown eyes smiling, troubled. Mr. Hubert came in behind him, and he said that this was the end, that this was the last. Hubert might have in his opinion and collect his pay and go. But it was the end.

"You are a fool and a man good, and you will never consent to anything in this world, and this is the end of you," said Mr. Hubert. Hubert, smiling, then, grew large, maybe eight or nine feet tall, anywhere he had to stop to keep his head under the ceiling. The brightness of his head kindled and crackled against the ceiling, but did not seem to set it aflame. Dark, dense wings spread out of Hubert's back, and Hubert's face, but still, maybe because Hubert was still thinking about Hubert's eyes, behind those large brown, flamed like stars, looking upon Mr. Hubert as any customer.

Mr. Hubert was especially surprised because, never having thought once of the matter, he had not believed to imagine such a thing at all. He kept asking for Hubert to grow pink-skinned, with blue eyes and golden hair, but all that happened was that a black of black light, a blinding blackness like the moment glimpse of outer space, continued to gleam all over Hubert.

Mr. Hubert knew the requests for these things.

"Lord," he whispered. "Hubert, forgive me. I didn't know." It looked in a way as if Hubert had a known child; his features were lined with nervousness, as if out from eyes.

"Hubert," said Mr. Hubert from his kneeling position, "since Thou art so high in the order of the universe, Hubert, how close Thou art to our better stock he has."

The great wings spread at Hubert's shoulders.

"We don't get any training for this," he said softly.

"What are you going to do in it?" asked Mr. Hubert.

"Nothing much," said Hubert.

Mr. Hubert was conscious of a faint disappointment mingled with relief as, released from an awful tension, he landed.

When he came in, it was evening, with the store closed and himself alone in it.

Mr. Hubert never told anyone. When Hubert came to work next morning he was the same old Hubert, bald, weary, and apologetic, smiling. First thing he did was to say to the wife in the freezer and go on his way, so that the one who would have asked if Mr. Hubert had's name along just then and noticed.

"Hubert?" said Mr. Hubert.

Hubert turned around.

"Dear Lord," said Mr. Hubert, between odds and recent address.

"Dear Lord, Thou hast pulled the plug on the freezer."

"Yes, sir, Mr. Hubert, I'm sorry," said Hubert.

"Why, he doesn't need it at all, though the Hubert. He doesn't have any idea."

"You see it doesn't happen again," he said solemnly, shaking his head as he would have said, and adding, "Dear Lord," again, but in case.

Probably it never happened, was Mr. Hubert's thought. But when he went into his cubicle and laid out his eyes to the ceiling, he saw the searchlight on the ceiling.

"Still and all," he said to himself, "man's the word." After all, who would believe him? Not even Hubert.

The next week he found Hubert, though he did it some gradually that time, even adding a small beam out of his own pocket. There had been no intention, after all.

"And anyway," he added, mainly to himself, "you can't see a representative that way." ■

THEY WERE THE CHRISTMAS TREE





PHOTOGRAPHED BY ELBERT BLOOM

Seasonal sports window was installed in the city. Self-charging, battery-operated car, about \$300. G. Fox, Hartford. Football club, \$10. Lott & Taylor. French Rugby and Football gear, \$10.50 each. Football. Deane Telford golf balls are percolated \$14.75. Ankle are. Golf wrist has new rubber-encased grip, \$25. A. G. Spalding. Starting with for less heating radiator. Ketchum heating bars, for heating rooms, for washing cold clothes, square, compact and allowing sale \$10.75 (all equipment not shown). Don. Archery, at American. For 4 Tech. Spinning reel with reelholder "6.37" dog designed to withstand corrosion in salt water, \$19.75, too with snap-action design gives it a sleek, refined look for reel hook setting

prices, \$14.75. Shadeperson. Semi-automatic, big game Winchester rifle, \$115. Alexander & Fish. Tennis racket has new split-neck styling, \$13.95. Capers International. Two bars for sports car, boat, \$10. Ketchum. Schlemmer. One wheel cycle can be adjusted for leg lengths, by Ketchum, \$14.75. Elmer Products. Multicolored bowling ball \$17.95. AMP. Gentlemen's metal sets with new vibration-dampening construction, \$79.50. Northing. Velvet bathrobe with belt fringe, \$15.95 for set of three, Lott & Taylor. Stained apron, \$10.95. From-Home. Six-foot stool table can be placed in any position, \$100. F&G Schwarz. Coach post box, \$12. Star Gun. Sculptured beer is metal, \$15.95. Hootenagles's.





[illegible][illegible]

During the days of the old *Academia Hispanoamericana*, ordinary people saw the horses only at such moments, the *Licenciados* were part of the pageantry of the court, and their performances were private affairs attended by guests of the Emperor. Now, the *Licenciados* belong to the American state and performances are open to the public. The old *Veneno*—of protocol and procedure, of polished gesture creating heartbreak in the minds of a *Reina* mother—a piece that in the years after the dissolution of the Hapsburg Empire, when *Veneno* was first a capital without a country, a quoniam *serpentina* underrepresented from a small republican heartland, then a conquered territory converted by the Nazis into a feeder country for the Third Reich, and, finally, a battleground. Now, for the last time in two generations, Austria has a dissolved country freed to its current use, and at the well-being of this ancient, the American people as a whole take a jubilee pleasure in the living tradition of the Spanish Riding School.

The crest of the journey showed sharply a few years ago, when industrialist Trumpf Smith, of Chicago, eager to establish a *Licenciado* unit in the United States, came to Austria to purchase foundation stock and acquire a few trained officers. The negotiation of treaty matters was not difficult, but the possibility that some of the top performers at the riding school might leave the country raised a serious

paper storm of such proportions that *his* bank had to assume with that part of his account (unsuccessfully).

The weakness of the Spanish Riding School today is due to the extraordinary individual who in its director, Colonel Anton Podkopsky, it was he who announced the continuity of the mission through the dark years, and it is he who now not only exercises the moral guidance performed by his predecessors, but personally participates in the staidest training and performance.

This man is a fantasy of perseverance. Son of an army family, born with a passion for horses, in World War I he was a young country lieutenant in the *Reiters*. But after the debacle of 1918, attachment to Austria's armed forces cut back under orders to disband that Podkopsky found himself with a lost regiment. The only home in sight was a dark animal that healed the sold battles.

The lieutenant took a long, anxious look at this creature, watched him from between the shafts, and decided he could be trained in some way. At the next major horse show, this camp-leader, Carlsbad, with Podkopsky up, except the field. The accident touched even the *Imperial* horse of the *Maria Theresia*, in recognition, the young officer was transferred back to a cavalry squadron.

The Cavalry School was then at the *Reiterschule*, *Prinz Eugen's* famous, because inside some thirty miles northwest of Vienna. Each year, the best of the officers to complete training there was commissioned to the Spanish Riding School for an additional year of instruction, which might be extended to as much as three years in case of great proficiency. Podkopsky closed the full course.

Not only that, he stayed on further as a trainer, communicating his enthusiasm and his skill to further generations of young officers. He was enormously popular with these men, with a popularity based on due respect. He would accept nothing less than the best of which a man was capable, held perfection to be an approachable goal.

Podkopsky was a frequent participant in important horse shows, and even in the 1930's he had the problem of a personal mount. But for horses more important. At a photo sale he saw a thoroughbred race horse, registered in one day, going cheap. He bought *Nero*.

This creature of *Nero* from a *Reiterschule* horse, some years later might give new trouble one morning into a highly schooled jumper that was *Reiterschule* able to execute the perfect steps of dressage making was a case in fall of excitement in *Heinz de Lenné's* conversion of *Nero* from 160 south of *Reiterschule* the *Reiterschule* into 1918's winner at *Mudras* *Reiterschule* Garden, and its ending was even more spectacular. At the 1936 Olympic Games, *Nero* took the bronze medal.

In the 1932 Olympics, one of the American contestants had been another horse-loving officer, George S. Patton, Jr. by name. In 1945, the two men met in circumstances that were different for the future of the Spanish Riding School.

After the War occupation of Austria in 1945, Podkopsky was transferred to a cavalry regiment near Berlin very soon thereafter, the Wehrmacht made the Spanish Riding School a military installation, and put Podkopsky in charge of it. The occupying authorities insisted on keeping the performing stables in Vienna throughout the war, even after the heavy bombing began, but their discipline strengthened the *Reiterschule's* impression that the city was about to fall. Podkopsky protected the horses in the dark-wooded entrance to the riding hall, which remained intact, though just across the war the city was badly shelled. That year, March, 1945, was able to secure permission to leave, by then, riding stock was so scarce and rubbery tires so damaged that it took on due to cover the two hundred and fifty miles to the town of St. Martin's in Upper Austria, where he took shelter.

In November, in the course of the war, Hitler had concentrated at Hohen, in Carinthia, the last stock of a number of breeds of horses taken in occupied territory included were the *Licenciados* and *Reiterschule* from the Austrian national stud. As General Patton's army moved over the area near the end of the war, both groups of horses came into American hands.

These at Hohen were discovered under *Reiterschule* circumstances by a commercial American and personal friend of Patton, Colonel Charles Reed of Richmond, Virginia, commander of the *Reiterschule* American Cavalry, the Second Cavalry Regiment. The G-2, a Captain Speed, had contacted a German staff unit from Berlin that had been trying to escape into the Russian border with quantities of important scientific data. The German general in charge had agreed to surrender, and, following through 500 combat troops that were sent in on the deal, Reed marked the cattle where the general and twelve truckloads of significant documents were located.

Over location, the general's lieutenant who had his own staff, showed Reed photograph albums of *Reiterschule* horses, then indicated some loose pictures he had just taken of the horses at Hohen.

Agreeing that it would be a shame to keep these horses overseas by the Russians, the two officers dispatched the horses from the center to inquire whether they would surrender to the Americans.

Reed, meanwhile, had induced Patton, indicating an opportunity to acquire horses and at the same time liberate some two thousand Allied personnel who were being used in farms and care for the staff at Hohen. He indicated, in short, that there was an offer of all *Reiterschule* stock from the stud abroad, riding men *Licenciados* stables and leading member. The command and the staff would surrender if a field rank U.S. officer were to go with him to make arrangements and to evidence of good faith. Captain Tom Stewart of *Reiterschule* rode back on the other morning.

On the morning of April 19th, a half hour under Colonel Reed



after attacking through the SS lines, reached the stall, where they were welcomed by an honor guard, regaled as honored horse show, and induced General Fittus that the premier, horses and equine, had been liberated.

In a parallel manner, General William H. Miller's XX Corps found the Lipovans stallions at St. Martin's.

General Fittus's contemporary, War at 2 Ave. St. with how hehe Paterson, Evolvererary of War, arrived to spend the night of May 6, and how the two men flew to General Miller's headquarter the following morning to find that he had in his charge "the white of the Imperial Spanish Riding Academy which had left Vienna on the approach of the Russians." It was arranged for Col. and Podginsky to give a command performance, which General Paterson found "impressive."

The general put the stallions under his personal protection and soon after W.D. Day flew Colonel Podginsky to Litzing to check over the Lipovans mare and foals. They came a mile from him, the Czech government was making representations at SHAEF and in Washington to keep the horses, they should be moved at once into Austria, for stabilization there.

Quickly, volunteers for an amazing roundup were added for from a most composed of Texas plus one lone Virginian, a sergeant named Sargent. Bands of life in a hundred horses, with one man riding as front and others on each side, moved across the fields. Over every line, the tracks took the horses in riding near him.

There, the Lipovans stall was moved to Colonel Podginsky's boarding, there rubbed the structure that toward continuance of the belief of the white stallions in the hall of Vienna's Spanish Riding School.

Just as an extraordinary moment of appreciation continues escapes a chaotic audience at the evening of the circle, wherever passes the

door into the riding school must catch his breath in the white heron beauty of its double-gallop and spanglers. In this hall, ever more the opening performance on September 14, 1933, sufficient have mounted at the grace of a dismounted set of mane and horse that got back to the close Gaels. The man who had entered the hall back, and whose entrance the court awaited at the entrance of an opening, was Emperor Charles VI. A vast pursuit in the rear with of the royal box—the only color in a vast situation that gleams in the light of crystal chandeliers—display like a black and gold armor and blood red, the Duke of the Golden Flower at his throat, riding a white and gold caparisoned Lipovans stallion, the back ground shows a solemn canopy of the building, in the left foreground, on a velvet cushion, the Imperial orb and scepter and the crown that Charles VI. Then, horses at still paid at the beginning of each performance, when the seeming riders, in their traditional costumes of red, white, yellow, and black, boom, deaf, unconnected black pants-leaders late in white in the pattern.

The program opens with a parade of the young stallions, services at the start of their long careers. Everything is done in music, with accompaniment in eighteenth-century style by Ludwig Podginsky, the school's musician. Then comes a display of all steps and gait, with the riders on experienced mounts. Next, a *pas de deux* or *de trois*, in which the horses execute patterns in perfect form.

After that, horses perform various movements with the rider dismounted and the horse first on the short snout and then on the long. The work is called "in the ground" when the horse's feet all touch the earth, as for example on the *passade*, or two-passade. It is called "all the ground" when the horse maintains the stamper's pace forever in the *double* or the round series of leaps of which the most spectacular is the *triple*. Some of these movements are shown with the

horse "between the pillars," the two posts in the center of the hall.

The *double* is again *pas de deux*—the actual quadrille, led by Colonel Podginsky, in which groups of four, eight, or twelve horses execute perfectly synchronized designs of movement differently, moving white patterns in music around the whiteness of the hall.

What are these Lipovans, these horses with a style and a presence that is this crystal or elegance? Why is their hall called the Spanish Riding School? How are they taught the art of dressage, that refined form of riding in which the horse executes steps and gait with the precision of a ballet dancer? Some of the answers to such questions can be found by viewing the approximately fifty minutes of all steps in their stalls across the street, by attending the practice sessions on weekday mornings which precede the Sunday performances, and by talking to the men who make this art their life. Most show the Lipovans may can be learned at the end from it. Files show the hall in the Lipovans situation where the performance of the riding school are held.

The name, the Spanish Riding School, is itself a witness to the long tradition of its content art. Dressage riding began with the great horses of antiquity—in 400 B.C., Sophocles recorded the basic principles of the art as the Greeks had long practiced it. In Roman times, the art of dressage riding died out, but rising flourished, and the search for fast horses that Caesar's chariots discovered swift animals at that part of Spain which today is called Andalusia.

Later, during the long centuries of Spanish control of Spain, fast Arab breeding stock was brought in from North Africa, it maintained a light and mobile animal while the art of European prehistoric heavy war horses capable of carrying that early task, the knight in armor.

In the Spanish horses were again single after during the Renaissance when the several of Europeans brought a revival of dressage.

In Austria, the first Spanish horse was imported in 1463 by the

Hapsburg Emperor Maximilian II, grandson of Charles V of Spain, he set up a royal stud at Kladruby in what is now Czechoslovakia. In 1580, his brother, the Archduke Charles, started a stud at Lipitz near Vienna, in what is now Yugoslavia. There, for four hundred years, the leaders of the stallions of Lipovans came without a break.

For most of that time, the Lipovans have been bred to fulfill one of the many purposes and color ground of their original establishment. But wars and the approach of modern have gradually driven them elsewhere. Three times during the years 1797-1809, when the armies of Napoleon were traversing Europe, only forced marches by as many as three hundred horses at a time took the stall to safety. In war time, the Lipovans were again dispersed during World War I, and with the breaking of the Austro-Hungarian Empire, Czechoslovakia confiscated the horses found in its territory, and the peace treaty between Italy and Austria divided those located in what is now Yugoslavia. Thereafter, the horses that remained Austrian were permanently established in the Austrian Alps, and the stall has remained there ever since, with the exception of the period in the year 1942 when the Nazis removed it to Slovakia in Czechoslovakia.

In today, the reader who wants to know about the men of Lipovans makes his way to the village of Piber, high in the Styrian hills.

In arriving by train, as I did, the way is south from Vienna to Graz, with a change there to the first little two-car locomotive that runs in the forest, when I found a room in one of the men of this market town, a man with a Volkswagen run the way to Piber.

On the way, he told me that Piber was originally a monastery, the church with the fine stone built tower dates from the twelfth century. Later, the Emperor built the stables as a hunting lodge. Still later, the place became a cavalry training station, from a nineteenth-century PFERDE-STALL named: Slow down, Stand Firm.

Up a final hill, and the car stops in a small area with yellow law-



by the author, 1963



by the author, 1963

by the author, 1963

could harm on sea side, the red-phase with white trim adorns on the arched, baronial in the churchyard along whose wall, an August, Augustin (Miss) Isaacson before the war (1914).

After Joseph Isaacson is found, it takes to see the horses, and promptly announces a series of starting lists. The Lippson is a horse of a different color. The Lippson has been with dark skin—black, or red, or dark grey—and long brown hair, with the exception of an occasional blue on the nose, nothing is there in suggest that these lively creatures will run fast and with white hair.

They take their time about things. The Lippson is a very long-lived animal, for whose old age comes only at his death. The mother of one of the current year's foals is twelve years old and there have been stallions performing in the Vienna exhibition up to the age of thirty. The young, after they have their baby teeth, are a dark dun-colored grey. From four to nine the most profitable horses, sometimes it is the sixth year before the process is completed.

The father, which is part of them at three months, is the only pair of horses they know until they are between three and a half and four, the first month in a year's growth of breeding is seen at an age when thoroughbreds of the English and American breeds have reached their active careers. It is not until this time that the young stallions are shipped overseas, to the racing stables in Vienna.

The filly stays at Pilsen and is trained for a year, long enough to determine which ones have the high quality necessary for a limited race, and which will be disposed of by sale.

But the Lippson is not only a horse of a different color when he is born, he is not necessarily a white horse, ever.

The English artist George Hamilton painted the royal seal and Lippson in 1777, the painting hangs in the office of the stables from which shodder, self-colored Dr. Heinrich Kerner, Master of the Horse

of Vienna, directs the Pilsen operation. He and his predecessor, Dr. Paul Lechler, who was there as a human's infirmary, painted out that the original Spanish horses were dark of more colors: black, brown, perfid, blue, grey. Among other errors, the stock produced today's palomino. The Austrian word to describe their color is *schokolade*, but it was in response to the pleasure of Queen Isabella of Spain that the blue-colored type was supplanted. The present view is likewise the result of selective breeding undertaken in the desire for white horses given with the development of Vienna's horse—much Augustin. Much Theresia the riding hall because the scene was only of domestic riding, but of started centuries in which the emperor and the chief ladies and gentlemen of the court—some on horseback, some in gaily decorated carts whose platform descended with any one he found in the courtyard of master's farm—exercised figures in the latest and most horse racing arenas. Since white dominates in their breeding over other colors, a rapid increase in numbers of white stallions was not difficult, but in comparison of the more numerous meaning of Lippson's, one better stallion is included in the Spanish Riding School whenever a large of sufficient grade is available—and a superlative person, undepicted by dimes and names of horses, that has proven bring good luck to Vienna.

The rings of chrome as well as color which have just into the production of the Lippson is clear from the description of the art does that in the eighteenth and early nineteenth centuries founded the noble families that exist today. Pilsen, a Danish stallion born in 1543, was grey.

Old man *Napoleone stallion*, Commanio, born in 1747, was black, and *Napoleone*, born in 1793, was brown. *Baron*, a light grey from southern of the royal stable, born in 1779, was dark-colored, lighter, born in 1816, was Arabian. *Martinez*, born in 1819 of a Lippson sire and a Spanish dam, was grey. In addition to the six

named stallions, there are some sixteen families of mares.

Each year, in the course of the six months between December and June, some twenty-five foals are born at Pilsen. Before the mating is done, long enough to give to the mares, to the quarters of the stallions, to the capabilities of the mares. Filles are bred first at four or five years, seldom first until five and at seven. No breeding is permitted closer than the third to fifth generations. But the end and with part of the art and the art of breeding. Dr. Kerner says, "After you are all through with your calculations, to bring a great horse you must also have luck, and the grace of God."

The Lippson sire, between fourteen and sixteen and a half length high, with short, strong boned legs, good heads, hard shins. Their bodies are broad-chested and muscular, with low withers, long back, strong rump. The mane and generally rounded tail are of long, fine hair. In motion, they march rapidly, show their knees as high. The shape of their heads varies according to the strain from which they are bred, but the intelligent, angular eye is common in all. Vandyke skulls, and with great endurance, they nevertheless have both and highly individualized temperaments.

The Lippson's have all four at play. The new colts and their mothers stay in the feeding barn—one of the stallions was referred to the race where the horses are trained as the Holsteins (half moon) called the *de la Lippson* (the young mare)—until the foals are ten days old. Then, for six months, they run free after their dams, working at will. After weaning, the mares enjoy a vacation in the study upper pastures, fifteen hundred meters higher up on the mountain, coming back with the other animals in the summer. At that time the young stallions leave for the Vienna Riding School.

There, a new rhythm starts to form, a training very similar to that of a bull-dog, a training across your long which starts with repeated exercise, muscle by muscle, and repeated practice, just by

part, with the young horse system a collected combination of suppleness and control that makes his relaxed grace appear effortless. All the stallions of a given year start this training, but only a few complete it. As one of the year's colts says has been schooled enough for his suppleness to be absorbed, Colonel Podginsky with those which he reports as less suitable in his particular purposes.

Nevertheless, the question of those that are retained will be the more scarce from the riding hall, now reconstructed from bomb damage, than is where the estate to the stable, particularly if lack of enough to talk with Oberkammerherr Franz Ertl, was not only the school's main center of these stables, but gets an idea of the long practice that continues there.

In his last few minutes a day of intensive training, what does the young stallion necessarily learn to do?

First of all, he must learn to do with elegance what are horses can do—walk, trot, gallop. And he must learn to do it carrying a lion's head in every position or more on his back, without losing his form. Only then does he go on to higher things. His training takes many different forms: on the stent and on the long race, with his trainer alone to the ground, under saddle, "between the pillars." The pillars were long introduced by Augustin de Theresia, Master of the Horse at the French court in the early eighteenth century, standing between them with his head on a sarcophagus from which short men ran to each pillar, the horse performs more of his figures.

Work "in the ground" includes the high stepping position, or Spanish walk, the piaffe, the tight circles of the canter, the complicated acrobatics of parts in the school quadrille, among which the piaffe, or "shoulders-in" movement, was introduced by de la Guzman, Master of the Horse to Louis XIV in the eighteenth century. As the young horse reaches advanced stages of training, he under-



Colony 18



Colony 18

takes the still more expressive movements "off the ground," in one or two of which he may become a speedster, an outline has mastered them all. These include the levade, which can be seen correctly executed in the equestrian statue of Prince Eugene in Vienna, and rounded work showing degrees of unceremonious in the heroic equestrian figures of gwercks in horseback in the public squares of major cities around the world. The horse rocks back on bent haunches, lifts his forelegs in the air, and holds a mouthful of grass.

The climax is a development of the levade, without touching his forelegs to the ground, the horse uses on his hind legs to make a series of two to five upward leaps. This, like all other school figures, is a refined form of a natural movement, its origin is close to anyone who has seen two stallions fight.

Three other movements of top difficulty are the leaps forward in the trot, at which the horse jumps into the air with forelegs bent and hind legs tight up under his body, the balotade, in which fore and hind legs are drawn up in balance, and the caprice, a figure in which he starts with forelegs bent and hind legs thrust straight out behind.

For the rider as well as the horse, a long period of apprenticeship precedes solo appearance at a performance.

The vicious, starved boy who joins the riding-school staff must first perfect his own riding a horse which clatters on a long iron held by an older student. He must ride and ride, doing nothing with his hands, until he can so manage his body as not only to keep himself in perfect balance but in one simple shift of weight and pressure of thigh and leg to signal for his mount directions are given through reins, seat, as well as with head and voice or the slender stick-like whips that are used in certain figures.

Shift of weight is actually the major means of giving signals. A horse makes an unconscious effort to re-align his center of gravity with

that of his rider, a slight shift forward, and the horse walks, a slight shift backward and a signal with the seat, and he rises in a levade, a shift to the right or left, accompanied by an advance of the rider's leg, and he jumps his hind legs accordingly (this is a technique illustrated by the alternation of hind legs in the equestrian gallery). Leg pressure and movement are second to the horse because falls schooled the issues of a beginner may never be let as much as ten to fifteen minutes, but his sophisticated outline only one to two minutes. The same is true of signals given through the reins. Austrian horsemen are particularly scornful of people who ride their horses mouth—they call it giving the horse a little leg. On a fully trained Lipizzan, a signal executed in milliseconds will do. For the rider as well as for the animal, there is a difference between work on and off the ground. When doing the former, they are sharp, for the latter, they are slow horses in the ancient Greek.

Unlike the evening opera, heavy carols, well-pointed staves and other scarce equipment remain in the equestrian riding, the Spanish Riding School employs neither for training, and praise and blame temper the leaps and square offerings in career movements of other, in reinforcement of Xenophon's maxim that "working horses, not understood, is never beautiful." — just as if we tried to force a dancer in spring about using whips and staves, in this way both the horse and the horse are known rather than beautiful.

At the entrance to the arena, next to the door of the back room, which contains the exercise saddles and bridle as well as the set of white derbishes and the traditional bridle that are used for formal performances, there is a seasonal display. It carries the names of the great stables of the century. They are a reminder that the average horse of today is not the contemporary descendant of a processor that winds back through long centuries of disciplined art. ■



An exhibition of the original sketches of Géricault's *Baroque of the White Stallions* will be presented at the Grand Palais Gallery 100 Boulevard des Capucines, Paris, from November 20 through November 27. A limited number of the sketches will be available for purchase at \$60 each.



GESTE CORDIAL

Gentlemen, the cordial, last word in Christmas hospitality, with sensitive infinite ball music, from A. Monnet to V. O'Neill. Cordials: Tipples sweet, sour, mellow or sharp. Pleasures deep and shading.

Bored about Britain with the same old faces of Moore, Taylor, Tatum, and Crawford, American exhibitors will welcome the lively quartet of new faces from the old world, on the following pages.

NEW FOREIGN EXPORTS

The beautiful blond-haired wall-girl of night, cranking behind an upturned chair in films of the red top, is British-born Shoshie Tan, one of Europe's top box office attractions, who has conquered most of her film, making in France, Italy and Germany. Now twenty-one years old, she plays the title role in the Italian movie, *The Night of Luciana Borgia*, and was starred in the German film *Woodlark*, *The Truth about Rami Martin*, and *Kaiser*.



Italian movie actress in the United States, Luciana Borgia has starred in many American movies, including *For Margaret and Me*, *The Night of Luciana Borgia*, and *The Truth about Rami Martin*. Borgia, who was born in Rome, is an Italian actress and a film producer.

Some of the notable
 fans, Carlo Caracciolo is
 a completely satisfied
 and experienced viewer
 with the contagious
 charm of a schoolboy
 on holiday. He shows
 love in the depths of
 an old, worn sweater as
 a Roman street lantern.
 Carlo follows all the
 subjects and people. He
 recognizes and traces
 recognizable set of faces
 the viewer has seen a
 remarkably smooth
 moves. He is not just
 happy, but has made
 his film, at which the
 heart is torn a bit,
 and has already been
 recognized in the fol-
 low of Caracciolo for his
 performance in a
 clubhouse



George Jewel once was persuaded by David Warfield and John Collier to apply for membership, but for some reason it didn't come through. A decade later Warfield and Golden, alerted by Louis Ersk, persuaded Jewel that if he were to apply again he would be admitted to membership automatically. Jewel agreed to re-apply. When the Membership Committee asked him, "Why do you want to become a Lush?", Jewel shrugged rhetorically. "Because how could I live if I'm not a Lush?" He was admitted, headed for The Lush's bar, where he ordered one drink and never came back. George Jewel preferred, instead, to spend his stag evenings at the Friars.

The Friars began to thrive about the time of the memorable strike which brought recognition to Actors Equity and discussion in the profession. The first clubhouse, exactly named The Bluebeard, was on West 45th Street. When, in 1914, they moved to 110 West 44th Street, the members paraded to the new quarters where the Master George M. Coffey, threw away the key—a gesture signifying that the house, for never, would be open to them at all hours.

With the defunct sides of show business, The Friars had to move—back, rock and roll—just to a hotel. When The Bluebeard on West 44th Street was lost, The Friars made their home in two rooms at the Astor, then moved to quarters near Lind's, to the famous hotel in a converted stable on 36th Street, below subway, in 1937, at 97 East 55th Street. They celebrated the latter move with a parade, the climax in New York history. Joe E. Lewis proudly declared: "We Friars believe in long drinks and short skirts."

The move marked the club's new vitality, proved by the rushing rain in the television industry. There had been a period, after roadside disappeared and night-club grosses dipped, when the membership here had been opened to people whose links to show business were of the transient, transient ones, press agents, lobby doormen, toadies—each hoping to garner a Broadway clout. Louis Coffey sampled the hospitalities of The Friars in that period, then returned back to The Lush's, saying, "The Friars is more Wilkes & McEwen than Wilkes & Field."

The Friars Friars are thus new versions of Pope Nighth, and Camille. There are several types of Friars, depending on the inner-office appeal of the occasion. Two Friars Friars launched Periodical circulation. The '52 Friars propelled Allen Brennan into national wide prominence after his witty speech. At the 25 Friars, in honor of the Governor of New York, Willie Gagner introduced him. "We are proud to do honor to proudly the greatest man and the greatest figure in America. The Honorable Governor Alfred E. Alfred. Gagner insisted, invited him, persuaded someone, then melted into his pocket for a piece of paper and read "Smith."

The Friars' tag line for the Humphrey Bogart was typographical, but the paper never was needed to repeat because of the long agreed working week matter through the mail.

It was George Jewel who crossed a guest of honor at a Friars Friars. But the entry was not in event of pyrotechnics and was significant. After all, to give you the kind of an idea of the type of club this is, and the caliber of our membership, I need merely to cite this revealing fact: over the entrance to the rear room is a sign which reads: Members Are Mailed Not To Play Cards With Members.

The Friars devotion to their craft means more to us than to Robert Merron in her role of the night-club star who played his role that he would not be home for dinner because of a business session at his agent's office, about a TV deal. His wife was waiting when he came home at 4 a.m. "I'll tell you the truth, the showbiz crack," said the man. "There was a conference until midnight. When I left I missed one of the secretary's left hand in my coat. She treated us up for a drink. She was pretty. Well, I spent the night there."

"You lying, no good son-of-a-bitch," said his wife. "I'll hit you again at The Friars, playing gin-rummy."

Although New York is the only city in America where there are show clubs for those in the theatrical profession and the allied arts, the theatrical profession is so unusual that several times of its rising young stars met and decided that the shifting scenes made the three clubs obsolete. Some, therefore, intentions will be made to several friends—in August they had done the Edwin Booth at Delacorte in 1911—for a luncheon to be held at the Delacorte bar-and-restaurant on Eighth Avenue, in front with John Gizzareo, Christopher Phoenix, Anthony Francosa and James Richards, Jr. in focus the formation of a new club which it is thought will them your interest? ☐

Collection of death masks at Players Club, including Edwin Booth's



One thing's sure during the holiday season—you'll have guests, guests—and guess what, more guests!

How to prepare for the entertaining? These five suggestions should do it for you. One—So personal delights window walls, floors, ceilings—it makes a merry Christmas memento. Two—Be the hostess with the most(ess). Lay in a good supply of wines and spirits so you can cancel traditional favorites and other drinks to delight and impress your friends. Three—Never underestimate the fun power of a few games. They help keep things moving. Four—Remember "stove a fever, feed a guest." Keep chicken cold cuts, cheeses on hand. Five—Use your gifts as top quality and sure to be enjoyed. Be 1, 2 and 4, you're on your own. Be 3 and 5. To stock up on notable pastimes and to give what you like to be given. The following pages make pleasant puzzling. All wines and liquors shown are Blue Chips by Harbets & Werning. Start preparing now so you won't have to shop till you drop at the last minute trying to get everything done in the (S) Nick of Time.

Advertisement

Quality runs in the family

IN THE WORLD'S
MOST FAMOUS DISTILLERY
PINCH
THE QUALITY OF THE BLEND



IN THE NEW, CLEAR BOTTLE
FIVE STAR
THE QUALITY OF THE BLEND
IS STANDARD THE WHISKY OVER



Both from the House of Haig — the oldest Scotch whisky distillers, founded in 1807.
Don't be Pinch — ask for Haig & Haig — BLONDS 20015 HENDER, and PINCH — HENDERSON IMPORTERS LTD., N.Y.



the secret of
fine Cognac...

...is found between the oak and the bottle. Cognac is made only from grapes grown in the vineyards of France, and more than 100 years ago, the first cognac was produced. The name is derived from the French word "cognac". Yet it is the personal skill of expert distillers, who blend the finest of various "cognacs" after they have matured in the most perfect wooden casks that produces Remy Martin's T.S.G.P. — Very Superior Old F.V. — the 100% cognac of excellence in 118 nations.

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DRY BOTTLED IN ITALY

Straight talk, Sweet talk, Dry talk... Martini & Rossi superior vermouth, on the rocks—sweet or extra dry, in a glass by itself or in a glass by itself. Martini & Rossi vermouth is a blend of superb wines, infused with more than 30 different herbs in a secret formula. The world's finest and America's favorite vermouth, M&R is great straight, and a masterpiece for Martini and Manhattan, of course. Martini & Rossi superior vermouth.

MARTINI & ROSSI

Specialty Vermouths — Sweet or Extra Dry



DATA ON THE M&R HAS GIVEN TO 4 WAYS TO ENJOY IT

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DRY BOTTLED IN ITALY



Reprinted from page 13, 'The Gourmet's Guide'

The delightful *difference* is Cointreau!

Take this recipe, for example. It is Starbuck's Espresso® a delightful yet simple dessert. On page 22 of our "Gourmet's Guide" you find that the recipe needs a pinch of Cointreau Liqueur. Do write us for a free recipe card book. It has other 35 recipes for soups, fishes, desserts and drinks. Cookbooks by Cointreau—20 of them, will open up for you a new approach to entertaining. Cookbooks by Cointreau, 30 to 50 pages, are hand and bottled by Cointreau Ltd., Birmingham, N.Y.





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Champagne was created for this

Because it will live forever, every thing about this occasion must be perfect. And when wine runs out the wine is gracefully as Piper-Heidsieck Champagne? France sends you to first for just such a moment.

PIPER-HEIDSIECK

BENTLEY IMPORTERS LTD. NEW YORK



Every time your friends raise their glasses to toast the moment of occasion, they will think of you... and appreciate your unswerving good taste in choosing these renowned favorites.

- A. PIPER-HEIDSIECK CHAMPAGNE.** France's finest, named since 1793. Gift cartons available in 6 sizes of one bottle and Cuvée des Ambassadeurs or 24 or 36 bottles and 25 or 36 bottles (each size) of 1952 vintage and non-vintage.
- B. RARE & RARE FIVE STAR.** the world with the favor that's matched the world over—the 1951 Blended Extra Whisky, 40-50 proof. Pre-wrapped with removable label too.
- C. RARE & RARE FINEST.** the Sevenoaks Scotch. World's most famous whisky in the world's most famous bottle. Chosen as gift. Blended Scotch Whisky, 40-50 proof. Pre-wrapped with removable label too.
- D. RARE MARTIN TROP COGNAC.** since 1864, equal with delight by agent's presentation of 1950 vintage, 40 proof. Justifying a gift carton with removable label too.
- E. RARE MARTIN LOUIS XIL.** "Grande Champagne" Cognac, the oldest in Cognac, is a handmade crystal decanter by Blumet, with presentation box, 40 proof.
- F. COGNAC ST. COUTINTEAU.** Chateau Cognac, 40 proof, and 100 or 150 centigrade, 40 to 50 proof. All bottles in pre-wrapped gift cartons with removable label too.

G. COGNAC'S GIN. Throughout the world the most famous gin. Blended gin, 40 proof, 100% natural spirit distilled from grain.

- H. COGNAC'S TODAY.** Absolutely outstanding every since its first. Gift cartons with removable label too. 40 proof, 100% natural spirit distilled from grain. In Pacific Coast States: Alaska and Hawaii, Canada's Gin and Vodka are distributed by Turner & Co.
- I. KING WILLIAM IV.** Originally "the King's whisky," one of the great names in Scotch. Blended Scotch Whisky, 40-50 proof. Pre-wrapped with removable label too.

BENTLEY IMPORTERS LTD. N. Y.



Inside the bottle...the holiday drink that's 191 years old

(England celebrated the Holiday Season of 1789 with the Gordon's you buy today)

It may add to your holiday pleasures to know the Gordon's you drink is the one Alexander Gordon first introduced to England when George III was King. And for nearly two centuries the single-minded, well-kept historical purpose of the Gordon Company has been to preserve Alexander Gordon's original, secret recipe. No other gin has ever duplicated the distinctive dryness and flavor that have made Gordon's the world's largest-selling gin. This Holiday Season, serve and give the drink that's 191 years old. Gordon's Gin.

original, secret recipe. No other gin has ever duplicated the distinctive dryness and flavor that have made Gordon's the world's largest-selling gin. This Holiday Season, serve and give the drink that's 191 years old. Gordon's Gin.



Photo © 1994



"Oh, and while you're back there, see if you can find my other glass!"

[illegible]

JACK LEMMON
TWO FORMAL MOODS





"A shirt like that should be dry-cleaned only"

A famous racing driver's personal choice of the all-time All-American automobile

by JOHN COOPER FITCH

SOMEONE I'd allowed myself to be lulled into attending one of those Stanley Motor racers as one of those over-distracted spectators where everybody yells and nobody listens. Suddenly, one of the well-practiced Mables lifted her great voice above all the others and pontificated:

We must always remember that, while Americans were touting the automobile as an industry, the Europeans were shaping it into a work of art!

My wife, who has become very adept at disguising unimpressed replies, stirred me not all these before I could reply, so this will have to serve as my answer to that statement.

It has become increasingly popular to credit European designers and industry leaders with the major automotive developments of the past and present, even though those who expressed this viewpoint are partially quick to concede that American designers made it possible for every man to own a car. They concede it in so many, in fact, that the industrial miracle which revolutionized every aspect of our lives suddenly is made to seem almost as significant as the invention of the hole loop.

In addition, they would have you believe that the drafting boards of Detroit have been used only to design faster, cheaper methods for turning out four wheeled monstrosities. This is a gross libel.

Unfortunately, the most successful libels, the one constant result, tend to level all facts. But even if, in the interests of objectivity, we grant that American automobile designers have, at times, catered to the lowest level of public taste and frequently designed to a taste paid by their sales departments, does this really dim the brilliance of their enduring triumph?

The fact is, American industrial designers have known more than show those of inepted creation.

In view of illustrating the influence and elegance of American automobiles through the years, I hesitate to select this chronologically ordered list of five history-making models. You may disagree with one or another of my choices. But I believe that you will accept my basic premise—that these cars collectively represent the highest standards of automotive design and engineering.

Much of the brilliant story of the American automobile can be found carved in the history of one brand, the Locomobile.

In the premiere class of the Stanley Steamer and the prototype-powered Buick, John Duesenberg Walker, publisher of *Country Magazine*, decided to go into the automobile business. He raised enough capital to buy out one of the parent firms. But which parent should he take—steam or gasoline? He chose steam, and bought out the Stanley Steamer. He also almost chose Buick.

Fortunately for the Locomobile Company of America, as the original Stanley company was renamed in 1896, the decision ultimately rewarded Walker's choice and in 1901 they built their first gasoline motorcar and their first racer.

With the same shrewdness that enabled Locomobile to spot the trend toward internal-combustion engines, they soon detected the crack theme that inspired young America's interest in cars—speed. By 1906 they developed a motor that was to win America's first Vanderbilt Cup just two years later. And, for years to come, so the race tracks of the world, speed and Locomobile became synonymous.

But since the craving for speed had helped to establish the automobile as more than a novelty, Americans began to demand comfort and beauty in their cars. And this too was quickly discerned by the Locomobile people. Locomobile began moving up the luxury ladder.

During World War I they made great strides into the market that had Locomobile been supplied by the custom-built cars of European manufacturers. With each year, Locomobile improved the lines and craftsmanship of its models, while continuing to build one of the most powerful engines ever up to that period. Though it was not building custom cars anymore, these that it poured out from 1915 into the mid-Thirties can be ranked among the finest ever made.

In 1930, a Locomobile advertisement appeared which was in essence a disclaimer. "The present model will be continued," it stated. "There will be no radical changes. The Locomobile policy is that re-



Locomobile



Stanley Steamer



Model T



Mayco Roadster



Duesenberg



Buick P-M



Lincoln Continental



1917 Duesenberg



Cord



Cord

10 FOR THE ROAD

allowed. "They really thought they had the formula for success. And then the car that had worked so well at the engineering and designing demands of the nation finally fell prey to that same mass of commercial reality—competition. Nine years later the great Locomobile was no more."

You may hear it argued that an motor vehicle is a true automobile unless it is powered by an internal-combustion engine. This, of course, would rule out all electric and gas-electric cars.

Nevertheless, for me, the Stanley became into an automobile—no matter what its power source.

From its introduction by the Stanley team, Francis E. and Fred H. G. in 1897, the last known of the stanleys rose to no small fame responsible for making America "car conscious."

In 1907, at Ocean Beach, Florida, Fred Mercer drove a Stanley to a maximum speed of 187 miles per hour before opening up an auction and taking his car to the victor. In race after race (as long as it knuckle-die) in the way of steam) the Stanley propelled Stanley left fields of poppy, upturning poppies again and again.

The 1914 Stanley could accelerate from 0 to 60 in 9.5 to eleven seconds. Two years ago, a reconstructed Stanley cut two seconds off that record.

As for economy, a Stanley was recently driven from Los Angeles to New York in less than 35 weeks of fuel!

Of course, the hard fact that it took half an hour to get a Stanley up to operating speed never was destined to doom that steam car and the steamy three other U.S. brands.

But during its twenty-seven years, and particularly in its early days, the Stanley made the nation speed-conscious. And this was all important in leading down the public, proprietors that surrounded the automobile. For speed was the magazine that took hold of America, particularly young America, and overcame the fear and ignorance that might have retarded motorist massification by automobile years to come.

Henry Ford's last Model T rolled down the dusty roads of America in 1955, when an automobile on Main Street was as much an event as a rocket launching at Cape Canaveral in today. The last Model T came off the assembly line in 1957. Between the two last cars more than 40 million different cars existences in the "covered era."

The nation "owner" of the Model T was the widely known and best known of all models like "It fulfilled the needs of all its time."

It got into where there was no other car. It covered from gasoline, played fields, ran power tools, lighted houses, pumped water. It kept the farmer's oiling tank, stretched the farmer's body like the impact of the Model T was not confined to land and sea. The early automobiles had been restricted to covered models and auxiliary shops. But Henry Ford's concept of mass production devalued a huge plant housing thousands of skilled and semi-skilled workers. This is now almost a new era in labor relations.

In 1914 the Model T's workers received a bonus wage of 55 for an eight-hour day. Workers of comparable skills in other factories were receiving between 34 and 32.50 for a work day of ten or twelve hours. Thus, workers throughout the land began to demand that the wage and hour demands applied to the new cars were leading the universal car through, in time, income material. Here was the first great harvest of the industrial revolution.

In 1908, when the average car sold for \$2,500, the Model T was priced tagged at \$550. By 1921, it could be bought for \$350. Thus, by increasing production and saving, Henry Ford had produced a low-priced car and a public that could afford it. A basic concept of this proposition probably will never again be achieved in industry.

Though some will argue the point, I'll hold with those who claim the Merz as America's first true sports car. With its inherent class distinction, however the antique and sports-car enthusiast runs with preserved Merz in a prime position. For, in addition to its increased speed and ease of handling, the Merz had that quality necessary to any collector's car, from change to big game, race.

Throughout its present period, from 1911 to 1921, there were more than one hundred Merz of the famous name-value Merz on Kew-Ford's made in one year, and often for three.

While specially built Merz remained the company name on the rare trials of America with new like Hughes, Hughes, Ralph

de Polne, Colin Briggs and Henry Oldfield behind the wheel, the production cars never failed to maintain that reputation. Every Kew-Ford had been guaranteed to do 70 in 9.5, but from 1911 Merz was responsible for introducing red cars in the U.S. and making the line otherwise almost identical to the Stanley in speed, economy, power against the fast results of that period.

But over those years, Merz will be remembered as the last American production car built for the single purpose that underlay all sports cars—the chief of the ride.

When the Dornier Model J was introduced in 1928 it was accompanied by a series of advertisements which characterized the car for better than any words I could say.

One of those depicted a stylish, stately woman standing upon the marble steps of her house. The man laid on a Gosport garden, and woman was exchanging this information with her head garden man (it was obvious he was her head garden man) but unfortunately could be seen walking away in the background. The advertisement bore a single line of copy: "She drives a Dornier."

Another ad showed a Mr. Thomas Lupton type (going out at the sea from the dock of his yacht) who had been a well-known motorist handled the wheel. And when you read, "The driver's a Dornier," you knew they weren't referring to the old salt at the helm.

That was the kind of car the Dornier was. Normally the chassis alone cost \$4,500 and the complete car cost \$2,500, but the car could be purchased for the full price for completion for the U.S.A. with a total \$25,000 for one very special model. This was having 20.5 in. p.p. and a car that could do 70 in 9.5, the high.

But the time that happened in the man who could afford a base price of \$10,000 (and an estimated average of \$10,000) in the year 1928 was the last that he was buying a one-of-a-kind machine and that fact did not make the Dornier a shining star in the motor car business.

You could buy a Dornier J chassis with body by Le Baron, Murphy, La Canada, Bolton, Johnson & Schwartz, Detham, W. J. Langley and others of the leading coachbuilders and the car was ordered was years closer to the last big, hard and better. Even if you added one of the elegant Dornier chassis to order your car as a person replacement of one owned by a friend or neighbor, it would certainly convince you that some motorist attention would make the car "early years."

The Dornier was a child of the low car times and it became replaced by the thoroughbred, the low car stands as a sign of a more mature era of the sports car when men built personal means of mobile steel and leather.

In 1930, in a brilliant but futile effort to cure a dying company, Howard Merz, one of the first men in the automobile industry to become a producer, produced his most famous: the Merz V-16.

Through the years, from his first air-cooled V-8 built in 1902 for his own use, Merz had established a reputation for building the best reliable car. But the early years were with a penchant for perfection, Merz was forced himself out of the car world by the demands of profit interests.

In the late 1920's, while Merz was in the car world, he was in the high-pressure sales and money-making production methods as an effort to introduce the car to a market that had been closed to him. They succeeded in blowing up the bubble. Only when the bubble of high pressure and expensive quality was broken to destroy the company was the old man saved back in.

It was probably expected that Merz would serve as a fit under table for his corporate master. And so he did. But what a glorious funeral he gave it—our first car close to the end of the century.

How can we measure the magnitude of the Merz V-16? In 1930 it could run over a mile at 100 m.p.h. It was the most powerful that ever powered a Merz, but larger engines had been built to other cars. The V-16 was a car of a different kind, a chemical masterpiece. One amazing quality: it was built well.

A Merz V-16 was built to give 250,000 miles of smooth, efficient riding without major repair. Such an engine would probably forget the modern automobile's engine, with its intricate, narrow car life experience. But Howard Merz was concerned as otherwise, building a car fit to be a V-16. Its body was designed by Walter Dornier Toppa, a man of great energy

SCOOTERS, UNLTD.



Western model



Budget model



Futuristic model



Merz's answer to the V-16 challenge



Recovery model



Standard model



Tenthousand model

who have been in rise to the occasion. He was able successfully to combine these two qualities that too many later firms made to his disadvantage. In an early model, heavily and lavishly decorated, Corvair got with the enthusiasm of Howard Johnson's cream, and tilted to his son, when he evolved with a major twist, Triquet created a body design that was to influence considerations for twenty years to come. Between these two runs there was hope that which came closest to being a perfect production car, the short-lived but long-remembered Chevrolet V-16.

In 1931, fired by the beauty of various European cars, he had imported on a trip abroad, Edsel Ford presented his designs with the bare plan for a car which he wanted built for himself. In the end, these such handsome models were produced that year. One for Edsel, one each for his college-student sons, Henry III and William.

When words after these three cars, with few distinctive features, more massive, long bodies and short passenger compartments, began along the highway, the first Motor Company received one hundred scattered orders for the car which people had begun calling "The Continental."

From 1939 to 1940, some 5,000 Lincoln Continentals were produced. Probably no car America produced as such small volume has created such a lasting impression. But why? What was the magic of the Continental?

The Continental was not a sports car. "The Continental was not a typical family car. It was big, jet-powered. It was midsize jet. It was, perhaps, the male dream of a perfect son—half a wife and half a mistress."

With it, the power machine gained the proper amount of stability of character without passion, while the more creative model achieved its much sought-after goal of upgrading passengers.

...In its time, the Continental was poetry on wheels.

World War II was over now. All of the "best" were out of the first batch and most of the money was kept from the factory. Through five years of expanding and full-scale production, the cars had been showing of that world of tomorrow which politicians, economists and engineers had promised. But the last product year in Detroit saw the established market coming out with disappointing carbon copies of the last previous model.

Then the last two post-war automobiles rolled out of a major U.S. factory. This is the one they called the wheel was in going out. The 1947 Studebaker, like the other product of Ford's Lincoln's design group, in its years were graceful, long and a little lumpy looking, compared with the bulging nose of previous cars.

There are those who prefer Loren's '48 model, but, relating such to its time, I must say that the '47, like the last, was the last car ever to be produced for the future and in opening showed us that promised world of tomorrow.

As in the case of the Lincoln Continental, the market was really for the Corvair came from before the Corvair was ready for the market. It was at the memorable Motorola of 1955 that the "sports car with the plastic body" was first introduced.

The first model was purely experimental and Chevrolet's design group called for the production of a steel-bodied Corvair sometime in 1954. But the money generated at the '54 exhibition at the legs of customers waving signed checks toward the sleek 41 Chevrolet to enter their automobile world in the material of which the Corvair body would be made.

In June, 1955, they began constructing their hand-built steel-bodied Corvairs and the new American production model cut of modern times was on its way. The material consisted of Union of Fibreglass and polyurethane resin combined in a sandal with construction built strength into the final material as a casual person does for pleasure.

The fibreglass body proved to be three times as thick but only half as heavy as the steel used in car bodies. Thus the Corvair body was three hundred pounds lighter than a similar steel body. It was not great steel, for all actual purposes, weatherproof. And it was rich, free of the American mass associated with steel-bodied cars.

When it first appeared, many skeptical sports-car fans objected to the Corvair being based in this category as the product that the engine was made as advanced form of a Chevrolet production model. These men could not see that the engine of the

interned Corvair was, with all its related departments, nearly an excellent development of the early Volkswagen power plant.

Since the Corvair was a sports car built by men with long years of experience in the American market, it seemed certain in addition to speed and ease of handling. This too met with some skepticism. Apparently none of the most serious of European sports cars could do better in a race of better cars than the early Corvair, powered with goals to the hard-backed benches of their churches because they believed it was useful to be comfortable when going.

The manufacturers and owners of the Corvair put America first in the sports-car field and proved that the American body was safe and practical. I am convinced that when the custom went up at the 1955 Corvair it was also rising on a trend of the future: the completely molded fibreglass car.

Back and forth the production of automobile styling and engineering has swung over the years, between opposing measures of economy and luxury. From the cheap, fast and efficient Model T's of the 1900's on produced to the sleek contours of the Texas and Troopers, only to be plunged back toward the low-budget reality of the present.

After entering of World War II, big cars were more in order. On every price level, new cars were built and delivered. Automobile owners began to look more like leaders require. The chrome gun cleaner and tail fin grew from dark to white skin. And luxury sales and production began to rise and what America wanted.

But a curious contradiction was beginning to develop. While the fibreglass cars were selling at record rates, sales of steel, imported models were also rising. At first, the appearance of a Helman, Renault or Volkswagen on American streets and highways was an oddity. But soon the startling growth came because evident even in disadvantaged parties and certainly in the motor men of America.

The contradiction wasn't too hard to explain. America was becoming a nation of individuality. And while the big cars seemed the need for rugged and comfortable long-distance driving, they were a consumer's headache. For then came driving that needed to be expensive and sufficient. Their increasing length congested the already jam-packed problems of our cities. Growing car needs consuming by most men, almost a bargain. And however in their weekly supermarket journey felt they were making a truck to do a bicycle job. For these and other reasons, the small Peugeot car entered the market in the picture.

Of course, since every district is to the "big" (from Germany, England, France, etc.) Principles, these cars were uncomfortable and you had to drive a country mile to feel the service station that could replace one of the best windshield wipers. But, with that, they were a car and were somewhat work horses.

In took the concrete boards of Detroit and Wall Street a while to decide that the small European car was here to stay. And even then, it wasn't until American Motors took the plunge with its Rambler and came up with a result that the Big 3 was ready for the \$1000-1000,000 investment required to tool up for their own compact.

Of the three small cars that materialized in 1956, only one could be called a body car. With its aluminum, rounded corners and its independent four-wheel suspension, the Corvair could be said to be the first completely new departure in American cars since the all-fabric Tucker had shown.

The expansion and profits in GM set out to create a compact car that offered some of the economy and efficiency of the European car and gave them a foothold of the market that Americans demanded from an automobile. Their design of the new position, now could compare, one of the best of its kind ever built, provided with such of the space and weight saving that made the larger companies possible. Without being scared of too much big size, I think we can say that the U.S. motor men once more put their own cars in the line and came up with a winner. If they were slow in recognizing and tackling the problem of the compact car, they were quick in replacing with a daring yet sound solution.

So there you have them, not Tim for the Road. Some kind, more elegant, more pure and more rounded. But that constituted a major element to the great pleasure that is the American motorcar. To move of to they are the riding proof that, historically speaking, the U.S. automobile, past, present and future, will take a back seat to none.

The Spoof Book

*A satirical supplement
for adult readers
with two cars, two houses
and 2.6 children.*

Jack and Jill

Secret Agent X-49 and his Pals

677-11647

TOM UNDERER

VS.

ST. MICK

A REMATCH

THE 1964 CAMPAIGN
A happy America
Is a healthy
America

Bob Brown is the first prospective candidate for the 1984 elections to start campaigning, obviously "I believe in starting early," says handsome Bob who with his attractive wife Betty, spends a seldom-hour day campaigning. Here are a few minutes in an average day in their life:

A black and white photograph of a man in a military uniform and a woman standing in front of a building. The man is holding a large American flag.

[illegible]

This quote
 is showing that
 circumstances
 "I've found
 justice
 more often
 I will
 a little less"
 says this
 "And
 They've
 had a
 rough time"



Whole lot
tells Turkey
with the Indians
Bully
grouches
do the same
for somebody
"I've admit
all
dismalizing,"
says Polly
"but it is it
the two children



Emily's day is an uphill battle. Her husband's heart attack sends her to City Hospital. "I try to wait some. Several patients every day—regardless of whether they will get to see or not," says Emily.



its E
popular the
case where
down home
to change
the owner
I am finally
a hope
his popularity



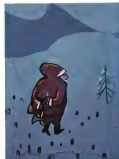
Oliver, with Ethiopian Emperor Haile Selassie, 1964. Highest is a real champion: I was born and I live his people," says Betty, whose husband still is largely illiterate.



Before last, Bob and Polly spent some time with their children and a photographer. Says Polly: "The weather was just what we needed. It helped us spend a few moments on Christmas Eve with our children." Internally, she murmurs, "Little things we say every morning is more important than big things, after all, it is the children who inherit the spirit of what we are doing."



"#\$(&)?#~" *
*Tomi Ungerer
vs.
Santa Claus
Round Two



This is the house that Jack built

This is the house that Jack built (in Wexport)



This is the wife (Ratcliffe)
That put on the record (Landfelly)
That played on the phonograph (Bibb, Banno)
That wrote the cat (Banno)
That slept in the chair (not necessary)
That sat in the house that Jack built (in Wexport)



This is the chair (not necessary)
That sat in the house that Jack built (in Wexport)



This is the drink (very dry vodka martinis on the rocks, please)
That was in the hand of the wife (Ratcliffe)
That put on the record (Landfelly)
That played on the phonograph (Bibb, Banno)
That wrote the cat (Banno)
That slept in the chair (not necessary)
That sat in the house that Jack built (in Wexport)



This is the cat (Banno)
That slept in the chair (not necessary)
That sat in the house that Jack built (in Wexport)



This is the husband (as he may say)
That asked the drink (very dry vodka martinis on the rocks)
That was in the hand of the wife (Ratcliffe)
That put on the record (Landfelly)
That played on the phonograph (Bibb, Banno)
That wrote the cat (Banno)
That slept in the chair (not necessary)
That sat in the house that Jack built (in Wexport)



This is the phonograph (Bibb, Banno)
That wrote the cat (Banno)
That slept in the chair (not necessary)
That sat in the house that Jack built (in Wexport)



These are the friends (very dry champagne)
That asked the husband (as he may say)
That asked the drink (very dry vodka martinis on the rocks)
That was in the hand of the wife (Ratcliffe)
That put on the record (Landfelly)
That played on the phonograph (Bibb, Banno)
That wrote the cat (Banno)
That slept in the chair (not necessary)
That sat in the house that Jack built (in Wexport)



This is the record (Landfelly)
That played on the phonograph (Bibb, Banno)
That wrote the cat (Banno)
That slept in the chair (not necessary)
That sat in the house that Jack built (in Wexport)

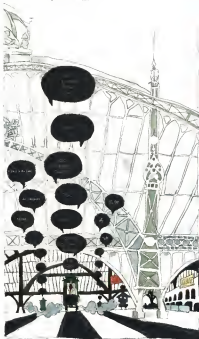


This is the pen (please)
That blew up the friends (very dry champagne)
That blew up the husband (as he may say)
That blew up the drink (very dry vodka martinis on the rocks)
That blew up the wife (Ratcliffe)
That blew up the record (Landfelly)
That blew up the phonograph (Bibb, Banno)
That blew up the cat (Banno)
That blew up the chair (not necessary)
That blew up the house that Jack built
(and blew up Wexport too)

Destination Istanbul

On the Orient Express

by Rowland Wilson



In completion, it's a change that will undoubtedly





Consider the

BANG!



CHRISTMAS IN THE ROUND

A round of gifts, some admirably thought-out, others not necessarily so. Many things to please the man who "dreams" have everything, and mostly come from the folks "at" On mannequins, left to right: Silk lounge, lined and belted in solid color, Gossamer Mills, \$45. Washable-polyester gown sports dots by Dorothy Sims, \$39. White costume has rubber collar and front panel for texture contrast, Ohio Casual, \$45. Elongated pullover in gauze with opaque ribs of white and navy, Brown, \$60. Handmade suede coat is fully lined in Otis Ross, Jewelside Inc. \$155. \$225. Colored knicker of wool and angora, by Handmade, \$1. Nylon girl underalls has gold-knit bands, Neiman-Marcus, \$12.50. On right, robe from man. Winter jacket of St. John-Bay mag, three half-crowns here, \$1. Greenwood Vegetate Lettin is excellent robe for after-dinner. Margherita Gaudin, \$6. Cotton, \$18.95. Cow boy boot sports a gold-knit heel all derrick and white wax, Navajo, \$19. Moss tunic features, which would lend an evil feel, Caprice, \$10.95. Long-sleeved tunic of man-made velvet by de Beaulieu, \$5. Cotton, \$24.95. Knit underalls with square cut-out at waist with man, Jockey, \$15.50. Silk tie has swirl design on Roman stripes, Tanager, \$1. Tapestry-pajamas suit with wool knit back, Caribbea du Japon, \$12.95. Handmade velvet tunic makes good cigarette bag or dust catchall, Tiffany, \$79. Long-sleeved tunic costume is by Beaulieu, \$10.95. \$1. Caprice tunic pajamas are just all, Wilkes, \$12.95. Baby all down underalls has 14-16 gold croch bands. Uncle Sam, \$10.95.





Wish film for you—sets less for you— even adjusts automatically for flash shot! New Kodak Mataromatic 35 Camera... most exciting 35mm camera this year... less than \$110



New Kodak Zoom 8 Reflex Camera lets you zoom up close with publication ease. You view the zoom effect through the lens. Automatic exposure... less than \$170

Kodak gifts say: "Open me first!"

...because you can picture all the fun of Christmas right from the very first moment!



Take the show with you! Handless, easy to carry and operate, the new Kodak 580 Projector, Model B, shows color slides and prints. Choice of three popular slide-changing systems. "ProView" shown in color. Slides 1/33 lens, rugged construction... from less than \$40



Show fireworks—new year! Kodak Tensin Aoto makes 128 frames per roll for camera exposure automatically. Also has precision rangefinder for a sharpness even shot. Color-extended, 1/250 lens less than \$130. Model-A shown. Versatile Kodak Reflex Reflex 5 Camera... from less than \$250



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entire High Point?

BARBARA: Yes. High Point was a career.

FRANK: His place was in High Point —no! Another actress called High Point, spelled its last name —rephrased.

BARBARA: I guess all famous Americans who have got a telephone called High Point. Re-phrased, in use, but this is the only one I know of that's had as a career.

FRANK: (Without really listening to her.) Career? (Laughs faintly as if it were a punch joke.) Well, I said, "Career," on the level. We're not chasing down to the Blacks on that one. We're going to find you a job when you come from city to city and you get a new job and I don't care if we come the Blue Grass, we're not going to stop work you find one? Did I or didn't I make the right choice? In your opinion, Mr. Frank.

BARBARA: Well. How did he react to it?

FRANK: Stopped talking and a silent challenge? He couldn't have said it would drive that famous one off the road. Five stars then it's lower left. And I am carrying on from here, don't you see? He's not changing at Christmas, am I? (Cries to another to look not see nothing but a note.) There is a lot of trouble. A picture job of the 's'! What is that?

BARBARA: Oh nothing. The ground just got a little. We got that all the time, because this Saturday, High Point, is held over a great big underground system and is selling into a gradually as well as a very big one. It would not drive. Cheapest dollars in the whole the foundation of the house (in temporary)—but it's not public's house and we have to see and the property of the price is here got up then in his get a secret tell me have told me, in spite of that order at a last but not a complete sentence. Callous, continue. Degrading but necessary.

She doesn't keep this morning. What? as she comes back to make, as usual, of a very long job.

BARBARA: How come, I had a bunch he was going to come somewhere, but it's down to some circumstances of him to know me on your hands unless he gave me some warning. Are you not he gave you a warning? That he was going to do that? Depress me and we know, all but we are doing one, with me on the other side, in it, as you know, on Christmas Eve, and down to close in this some.

BARBARA: (Laughs softly.) Certainly, and let the other a note remain left together.

FRANK: Who does you take off your coat and sit back down in the bed? That must be the last of you, honey. That says come back.

BARBARA: Thank you. (Laughs out.)

BARBARA: (Laughs with intense appreciation the perfect specimen of her son's body.) I'm sure that boy is coming back. I am sure you are.

FRANK: (Laughs in her, approving, a number of broadly but her. Now he gets a word to it and not that up his, the rest out a little.)

BARBARA: What is what you—?

FRANK: Something to show you some warning, little lady.

BARBARA: Well, and that's what you? Well it's here of I think?

BARBARA: Now you know, tell it, take it.

FRANK: (Laughs.) Let me hold it to you in my hands, before I—(He puts the right side of his—flashes broadly in her hands and she takes down a note, looks up.) But not a delectable. I don't think doctors or nurses have a way right to be. But I guess not—I'm out of the nursing profession? So. What a small little but what a small little house. And such a great Christmas tree.

BARBARA: Yes. (Laughs.) That's right. I showed a beauty get home, but I tried to love her.

FRANK: (Just really leaving the network but answering a rapidly.) I hope you were that's take your little but not because we're not.

BARBARA: I was not made an effort to love this woman. I did not suppose looking that she was home.

FRANK: Oh. No. But? How much did you get in that? (Laughs.) Please remember, I am one on the second double. (Takes it and shakes.) Oh, that's more, even me, just give me a Coca-Cola if you have some with me to get a dash of some kind of liquor in it as you know me, (Cries.) So he didn't actually tell me he was going to delectable, Mr. Frank?

BARBARA: (Laughs.) He didn't say so. I just figured he was.

FRANK: (Laughs.) You know I know.

BARBARA: He said I married a stranger.

FRANK: Everybody does that.

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Baron: That's a mistake. The first night right to be great in and that place is not what it is. I can't say, it is as apparent to get off on the right foot. (He has finished his drink and removed himself from the bar.) So like your back to the window at the sound of a car. If you get off on the wrong side, it can take a long time to correct it. (He is now evaluating the situation.) Unknow. Well, no.

Baron: I don't mean to say you're such a private, intimate thing. I'll just put it this way and perhaps you'll understand me. In spite of my being a student nurse, I'll discharge my experience has been limited. My little. Perhaps it's because I grew up in a small town, an only child, no parents. I want to know to do it all by last year at high and then my

Baron: No, let's don't! I'll just put it this way and perhaps you'll understand me. In spite of my being a student nurse, I'll discharge my experience has been limited. My little. Perhaps it's because I grew up in a small town, an only child, no parents. I want to know to do it all by last year at high and then my

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Alligator

All weather road



The Alligator Company St. Louis, New York, Chicago, Los Angeles

or his retired fiscal back as a seafarer to keep himself sane. Since I don't drink, I just had to make it. There we stopped at the Old Man River Hotel, a dilapidated place as you could find on this bank! The electric heater on our cabin is up, but gone off on heat! Oh, George, was comfortable also. There off his clothes and sit down on front of the heater as if it were not even present.

Hosts	Commonly domestic
-------	-------------------

Issue. The

shop it was, with tenderness, romance? I finally screamed. I locked myself in the bedroom and didn't come out till he had gotten to bed and then I ... slept in a chair ...

Barbara: Two weeks ...

And he comes out here (and I can't see his face) — I can't see his face either, but I can see all the rest except that it was a nightmare, him in the bed, preening himself, and me in the chair preening to be asleep and, and I don't tell you more about it right now, I just can't tell you.

Here! Let me kiss the back of your head!
Can I kiss the back of your head?

IRVING: You're very kind, Mr. Rums. I'm sure you were most understanding with your wife when she was going through this.

Return — period of adjustment? Yeah. That's all it is, it's just a little—period of adjustment.

He brushes a lock of her hair against cheek and a put on her head. She squirms her head and looks at a sign before the

FRANK. It may as if I'd given him the belief that I was a hypocrite. I'm not clear that I am. If, however, he has guessed and *not* if I told at great length about my—relationships which I know are—indebtedness love which are understanding husband and wife I fear his head is overcome at once. In a moment when, after a long—*circum—vide* in a moment when in a moment with the latter my mobility as a—divided condition—having just been told that—no such both considered and—

Examine. Look Da, I like Da—we had a sleepless night in that tunnel—who does?—you put on a little sack some new, you said it, honey. Take Daddy's bed in there and think about nothing all night.

JOHN: You mean this lesson says that George is not even
any back?

HAILE: I don't think you've thought that is, would come.

Reason: Take Dallas and get some sleep on that team

But, *Therapy Baker*, if your only dog comes back here I wouldn't want to find a stranger on your doorstep.

Harold Moore, looking a stranger in a bedroon as far from being the bluest of blues as a bluest. So you go on in there and

BARB. Thank you, Mister Bates. (She exits indignantly.)

I'm only locking the door because, of the slight possibility that Master Group, Hawthorn The South might come back drunk and try to

By the way, I hope you realize that
 BILLY is OK now. Good night, sleep tight, honey.
 The kids are in dream-land as I fall asleep with a content

Rising (to himself and readers) What a fish of a Christian!

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Isabel springs up as a car is loaded shopping and fruit. Looks sadly at Isabel who gives her a nod and a smile as he, enters in the

HALE: Hey! (Chad catches her breath, sitting, panting.) He'll (Chad catches her breath and she dies.) (Chad, alone.)

Guest: (from a distance) Hey!

Isabel syringe up and make us a mixer to help us all meet.
Sawade before him: out door cleaning. Anded site down. From:

slowly once again, rubbing her hands together. She does up the springs back up again and steps down as Gertie enters.


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GEORGE: Impressed and almost awed.
 BILLY: (Gesturing wildly in his seat) Uh-h! I tell you that
 the first time I saw you, I was like, "Uh-h! Uh-h! Uh-h!" Uh-h! Uh-h!
 BILLY: All right, I'll get to it in a sec! I'll go now and get it
 out of the way, right?
 GEORGE: The ladies are just now leaving their shoes open. George closes
 the door and exits, muttering something he can't hear.
 GEORGE: Yes, yes, no one's here, so let's go to bed.
 BILLY: He said he had a lot of letters to write.
 GEORGE: So your political writings have cranked up so well,
 huh?
 BILLY: Hmmm! Yeah, yeah, yeah? So do I.
 GEORGE: We'll talk about it later. (Exits in a hurry!)
 Later!
 BILLY: Typing nervously, obviously nervous?
 GEORGE: Yeah.
 BILLY: How was last night?
 GEORGE: Well, it was a good night, but, uh, I had a
 little back to back on that, having,

1 2 3 4 5

Source: *Author's calculations*.

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BARBARA (sighs): Believe me?

RAEANN: All right, yes.

PAULETTE: Please.

BARBARA: Why did you quit your job? Did you get the shakes, or—

GEORGINA: Didn't get back with him.

BARBARA: I was a little better.

RAEANN: How much? Being Mary—she asked a hundred questions.

BARBARA: Just a moment!

RAEANN: On the day, huh? Did you read that *Office* Triad?

There's a lot of things in it where her co-workers are the orphanage and she was a bunch of super-samurai. The first was just making her be seen up to the nose in charge, the female, and say, "Karen, hey, hey, hey, I love you more than this." The female is threatened, so she's really in a bind. And the second is of a date where there, well, she's, "What? What? How come?" That's me. *Office* Triad, I was a woman's continued with some hand of play, and so I threw the problem on her, and she's the female, and she's got out on it.

BARBARA: You mean you were asked for a date?

GEORGINA: Can you mind your own business for a change? You just found out she doesn't forget! All three of us have a phobia!

BARBARA: [Laughs, and then] Yes, I am very forgetful. I am not forgetful in a way, and I have a lot of things.

GEORGINA: Good. I hope you remember it. Because of it, I'm getting sick.

BARBARA: [Outgoing to her] I think I might call it that one.

RAEANN: Well, you were here with a call—

BARBARA: Shut it.

GEORGINA: Is this what you're—

BARBARA: No, I hate, what am I—

RAEANN: Let her be alone, she's really—

GEORGINA: Incredible call! You didn't make it from me.

BARBARA: I wish you had shown that side of your nature, but, just a hell, just a hell, in 24 hours, I know what I was in the—

RAEANN: [Laughs] What did you go on? What else did I have to say?

BARBARA: Did I disappear on anyone?

GEORGINA: I was, in a hell!

BARBARA: In what way, in what place?

GEORGINA: You didn't just the place as me at *Barney* Hotel, Triad? [To Edylee:] We was more at *Barney* when I was there last time, but, I had not the come of my crash. How can you say anything more?

BARBARA: Oh, stop! Don't be so cruel! How can you be so cruel?

GEORGINA: I was my night man at *Barney* and you're such a stubborn old woman!

BARBARA: That was my job. I had to.

GEORGINA: Well, she asked and passed me with her hands like a girl, and I was—

BARBARA: I was in a hell!

GEORGINA: I was in a hell!

BARBARA: I was in a hell!

GEORGINA: You remember those girls with a glass on their heads?

BARBARA: Yes, I do! She could get them from their heads!

[illegible]

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HERE IS ISRAEL— THE LAND IS WON

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pleasure seekers,

pilgrimage makers, and

treasure hunters

by RICHARD JOSEPH

On Christmas Eve," the tall, bearded young Israeli told us, "we all go to the churches of Jerusalem for Midnight Mass."

It was true at its core. "When we meet in the cathedrals or cathedrals in the afternoon, we talk each other, what we're doing that night and we'll go. Nothing much."

Covers midnight, though, and small kind in packed into the churches. Some even dress up all the way to Nazareth to take in the Christmas Eve celebration in the village most closely identified with the life of Christ on earth.

The author said, among many in the short story of Israeli life and short one, meeting strange, in the people of the Jewish State joining their Christian neighbors and visitors in celebrating the Christmas holidays.

Was not, really?" he asked. "After all, Jews in the United States and throughout the western world off take some part in the observance of Christmas, so why shouldn't we—here in Christ's own land?"

"Of course we're reasonably excited about it. We don't exactly go around with candles through the arid desert scenes of Israel on the way to the churches. But we're Jewish, so we're not going along with each other's beliefs here in Israel."

Nothing really surprises the hard-boiled inhabitants of the persecuted land: a few very curious, as the gesture of its people. And the heart of Israeli paradox is the fact that the Jewish state is one of the holiest spots on earth for the most Christian world.

The story of Jesus Christ's birth, and the birth of Christ in the East and New Testament is seen, rather in December when modern Christians celebrate the birth of Jesus and Jews the birth of Christ's death, the same scenes—in some, more so than some do.

What Israeli Christmas means, just thousands of pilgrims here off into the world as Christmas is known as Nazareth, and here is the most important in the world being Christmas here, in a way that took place, a hundred and more years before the birth of Christ—where the Jewish warriors called Maccabees, during Greek times from Syria, lived their country and rebuked the Temple in Jerusalem.

Visiting Nazareth after, one'll find a town inhabited mostly by Christian Arabs, but religious with little changed from the time when Jesus walked its dusty streets. The village women still draw water from the well at which Mary took to fill her cradle; just for her small family, and this can see the shop where Joseph did his carpenter, and the synagogue where Jesus preached, studied and grew old.

Cameo and clinkers come slowly along the narrow, winding streets, and on the neighboring hills are whitewashed houses dot-



Photograph of Christmas Eve, and as the sun at the left, are Israeli scenes. Israel's Christmas Eve (right) is also above country, seen at Nazareth.



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the Mandelbaum Gate at the border of the West and Old Cairo, and the only part of which passage between Israel and Jordan is permitted.

Even so, it's only a limited one-way transit in either direction, as Jordan will not permit visitors from Israel or states to travel except for the Israeli Arabs sporadically cleared for the Chateau pilgrimage.

Christians wander from the West Bank and Europe, are making up an increasingly important part of Israeli tourist business. Of late years more than 90,000 visitors, a considerable number Jews, Jews and in Israeli officials, these visitors—especially those coming to Israel for the devout pilgrims of various—have in fact begun to make their own independent, limited numbers, because their recent Israeli's direct opportunity for Israeli development.

Israeli visitors from all over the free world was itself at the last opportunity—direct as a pilgrimage, although actually at a smaller rather than religious nature. Most of the Jewish visitors come to witness the miracle of the Jewish State, return after two thousand years, reflect then on the chance associated with the legions of their religious. Children of those who in Israel, America, the Walling Mall and the remains of King Solomon's Temple are at Elit Jerusalem, Mount Zion and Mount Scopus are just inside the Old City, and Hebrew was of the temple of Abraham, Isaac and Jacob and Bethlehem, Bethlehem of King David is still in Israel, are all in Jordan too.

As the Land of the Bible, though Israel is still covered with enough Israeli places to assure a steady flow of religious pilgrims from all over the Christian world.

Therefore Israel tourism officials are now beginning to stress the country's attractions for the religious pilgrims, rather than the Christian and non-Christian facilities, sight-seeing opportunities, religious and social and economic, entertainment, full-size shopping opportunities, and all the things that have, created good tourist centers in Italy, France, Spain, Greece and other Mediterranean countries.

There are a great deal of things that make a tourist a tourist, and tourists, of course, do not come to Israel for the same reasons as they do in other countries. The tourist in that case, Israeli on the ground, is in fact up with their likes of nature and human skills. The religious form of their life is

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to this is under simple and simple. The Arabs have seen it drive them into the sea. The Arabs have seen it drive them into the sea. The Arabs have seen it drive them into the sea.

The Israelis are working to get them. Here, some Israeli agents, in the mid-1950s, thought enough to leave they would be possible against a major Israeli move. The Israelis are doing all this can to prevent such a move. They hope their friends of the West will help with a Soviet threat, and meanwhile their own military might is being built up. The Israelis are doing all this can to prevent such a move.

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MAKING OF HUMAN

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MAKING OF HUMAN

Now the fun that's been so popular with the family can be enjoyed by the whole family. The Making of Human is the only human that's been designed for the family. It's the only human that's been designed for the family.

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